APRIL 1989

48429 ● $2.95 IN USA ● $3.95 IN CANADA

guitar

FOR THE PRACTICING MUSICIAN

DANNY SPITZ & SCOTT IAN ANTHRAX

TRANSCRIPTION TO

BE ALL, END ALL

VAN HALEN

TRANSCRIPTION TO

SPANISH FLY

DICKEY BETTS

TRANSCRIPTION TO

JESSICA

JEFF BECK

POSTER FEATURE

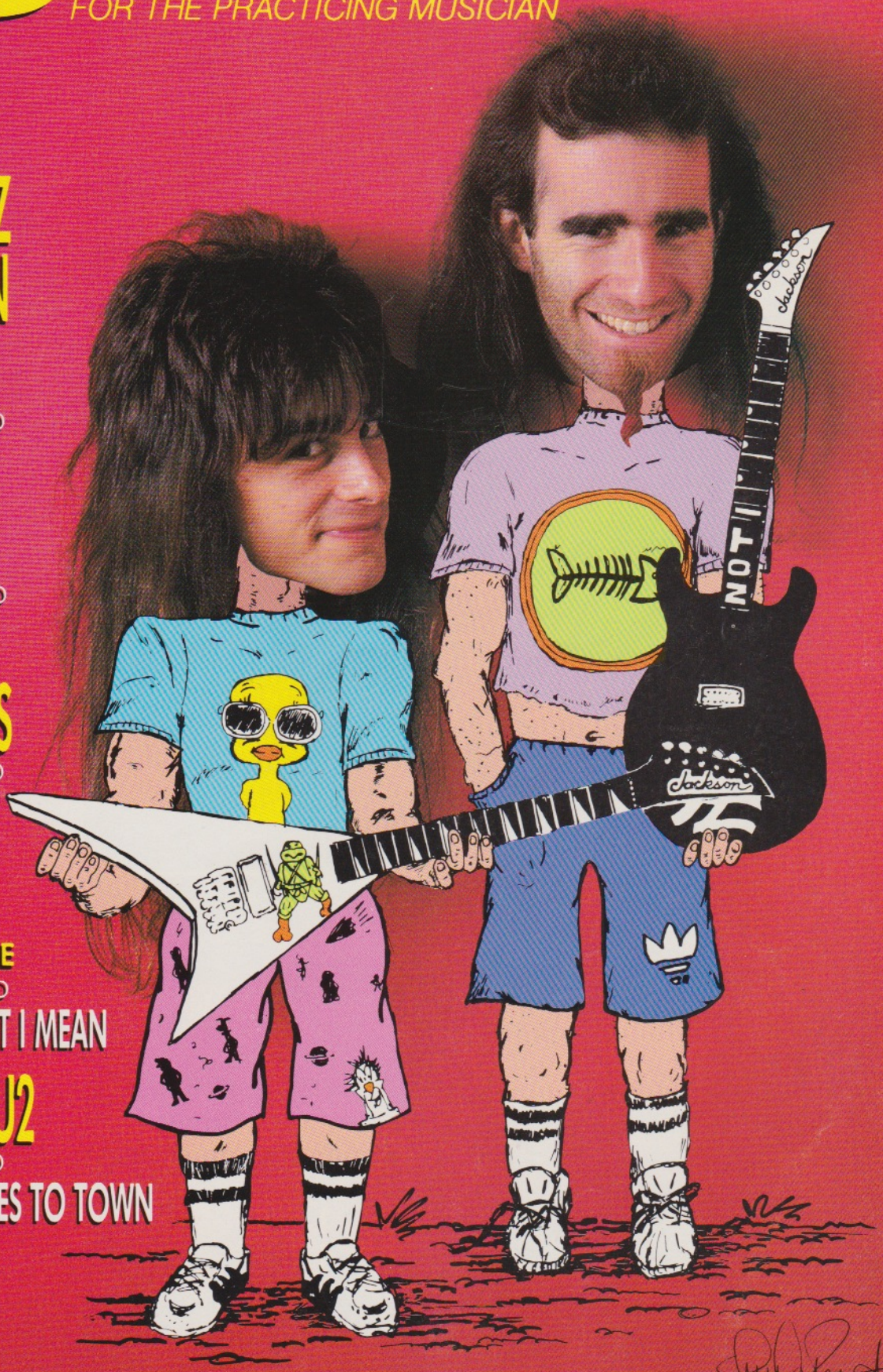
TRANSCRIPTION TO

YOU KNOW WHAT I MEAN

B. B. KING / U2

TRANSCRIPTION TO

WHEN LOVE COMES TO TOWN



04
0 71896 48429 8

MIKE VARNEY PRESENTS:

SHRAPNEL RECORDS INC.

THE ULTIMATE SOURCE OF PROGRESSIVE GUITAR MUSIC

Essential Listening

Tony MacAlpine/Edge of Insanity SH-1021. This incredible neo-classical fusion album includes renowned bassist Billy Sheehan and world class drummer Steve Smith who combine with MacAlpine for one of the hottest power trios of all time. Edge of Insanity is a candidate for the most intense guitar oriented albums ever recorded.

MacAlpine, Aldridge, Rock, Sarzo/Project: Driver SH-1028. These long awaited super-sessions feature incredible guitar playing, thunderous rhythm-section work, and intense vocals. Project: Driver is a metal masterpiece that is rich in advanced guitar techniques. We at Shrapnel Records feel that this is one album too incredible to ignore!

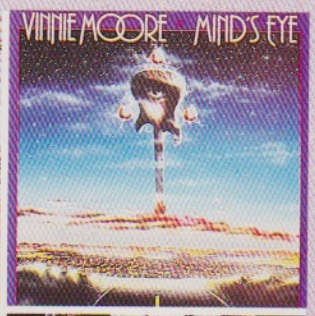
Cacophony/Speed Metal Symphony SH-1031. Guitar hero Marty Friedman and 17-year-old guitar phenomenon Jason Becker deliver intense classical, contrapuntal lines, played in odd meter against a speed metal wall of rhythm which should leave guitar fanatics pointing at their speakers in disbelief.

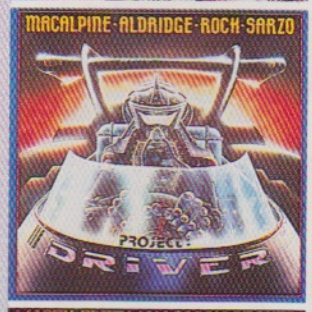
Marty Friedman/Dragon's Kiss SH-1035. As one half of the progressive guitar oriented group Cacophony, Marty Friedman has completed his first solo album, an intense classical/speed metal instrumental full of complicated changes, impressive solo work and incredible drumming from Deen Castronovo. A real eye-opener for those seeking something fresh and inventive.

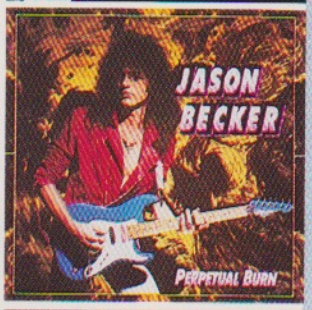
Greg Howe SH-1037. This potent debut album combines bluesy elements with Greg's own incredible state-of-the-art technique. Laden with adventurous rhythm tracks from poll-winning bassist Billy Sheehan and progressive drummer Atma Anur, this album seems destined to become a favorite of guitar fans everywhere.

To order — Send $8.75 for each LP or Cassette desired, or $30.00 for four LPs or Cassettes. Send $13.75 for each Compact Disc desired, or $50.00 for four Compact Discs. Please specify LP, Cass, or CD.

Send check or money order to: Shrapnel Records Inc., P.O. Box 42, Dept. GC, Sebastopol, CA 95473. No orders outside USA.







Vinnie Moore/Mind's Eye SH-1027. This new guitar hero's solo debut features stunning metal/classical instrumentals. Winner of Guitar Player Magazine's 1987 readers poll 'Best *New* Talent' award, Vinnie Moore's debut album features phenomenal guitar work supported by drummer Tommy Aldridge, bassist Andy West, and keyboardist Tony MacAlpine.

Joey Tafolla/Out of the Sun SH-1030. Neo-classical fusion newcomer, Joey Tafolla, lays down a barrage of ripping guitar solos under the capable production of Tony MacAlpine who also played the keyboard tracks. Guitarist Paul Gilbert and super-bassist Wally Voss (known for his work with Rising Force) contribute outstanding tracks as well.

Racer X/Second Heat SH-1032. "Second Heat" features the twin guitar assault of Paul Gilbert and Bruce Bouillet, who combine for some of the wildest playing the world's ever seen. A must for true high-tech guitar fanatics as well as for those who enjoy well-crafted, hard-driving heavy metal.

Jason Becker/Perpetual Burn SH-1036. As one half of Cacophony's progressive guitar team, Jason Becker then only 17, wowed guitar lovers with his blistering fret-work on the band's debut album. Now, one year later, he's recorded a solo album that some feel has set new standards in progressive music.

Racer X/Live Extreme Volume SH-1038. Finally Racer X's live show has been captured on tape! In addition to incredible renditions of Racer X's old favorites and three new songs, Paul Gilbert, Bruce Bouillet, John Alderete, and Scott Travis each cut loose with their own shredding solo pieces. This album should especially impress those who love twin guitar harmony leads.

Also available: **Steeler** w/Yngwie Malmsteen - SH-1007, Keel **"Lay Down The Law"** - SH-1014, Chastain **"Mystery of Illusion"** - SH-1018, Vicious Rumors **"Soldiers of the Night"** w/Vinnie Moore - SH-1020, Racer X **"Street Lethal"** - SH-1023, Chastain **"Ruler of the Wasteland"** - SH-1024, Vicious Rumors **"Digital Dictator"** - SH-1033, Apocrypha **"The Forgotten Scroll"** - SH-1034.

Many others available, send a self-addressed stamped envelope for a free complete catalog of Shrapnel albums

ALL OF THE ABOVE PICTURED ALBUMS ARE AVAILABLE ON LP, CASSETTE, AND COMPACT DISC.

The Standard Of Excellence

Guitars by Leo™

The ASAT®

Signature Series

Recaptures the sounds of yesteryear

and adds the wanted sounds of today.

100% American-made.

The Real One.®

Leo Fender is not associated with Fender Musical Instruments in any way.

G&L®

MUSIC SALES, INC.
2548 E. FENDER AVE., UNIT G
FULLERTON, CALIFORNIA 92631

APRIL, 1989
VOLUME 6 NO. 6

DEPARTMENTS

LETTERS TO THE EDITORS 4
IN THE LISTENING ROOM
Chris Impellitteri 12
ROCK CLIMBING
Jay Jay French 16
PERFORMANCE NOTES 26
SOUND FX *I Still Haven't Found What I'm Looking For* 43
GUITAR SECRETS
Joe Satriani 97
BASS SECRETS
Randy Coven 99
ON TAP
Jennifer Batten 100
GUITAR QUESTIONS 102
NEW PRODUCTS 130
GIVEAWAY 132
THE VINYL SCORE 134
THE CALL BOARD 139
ADVERTISER INDEX 142

FEATURES

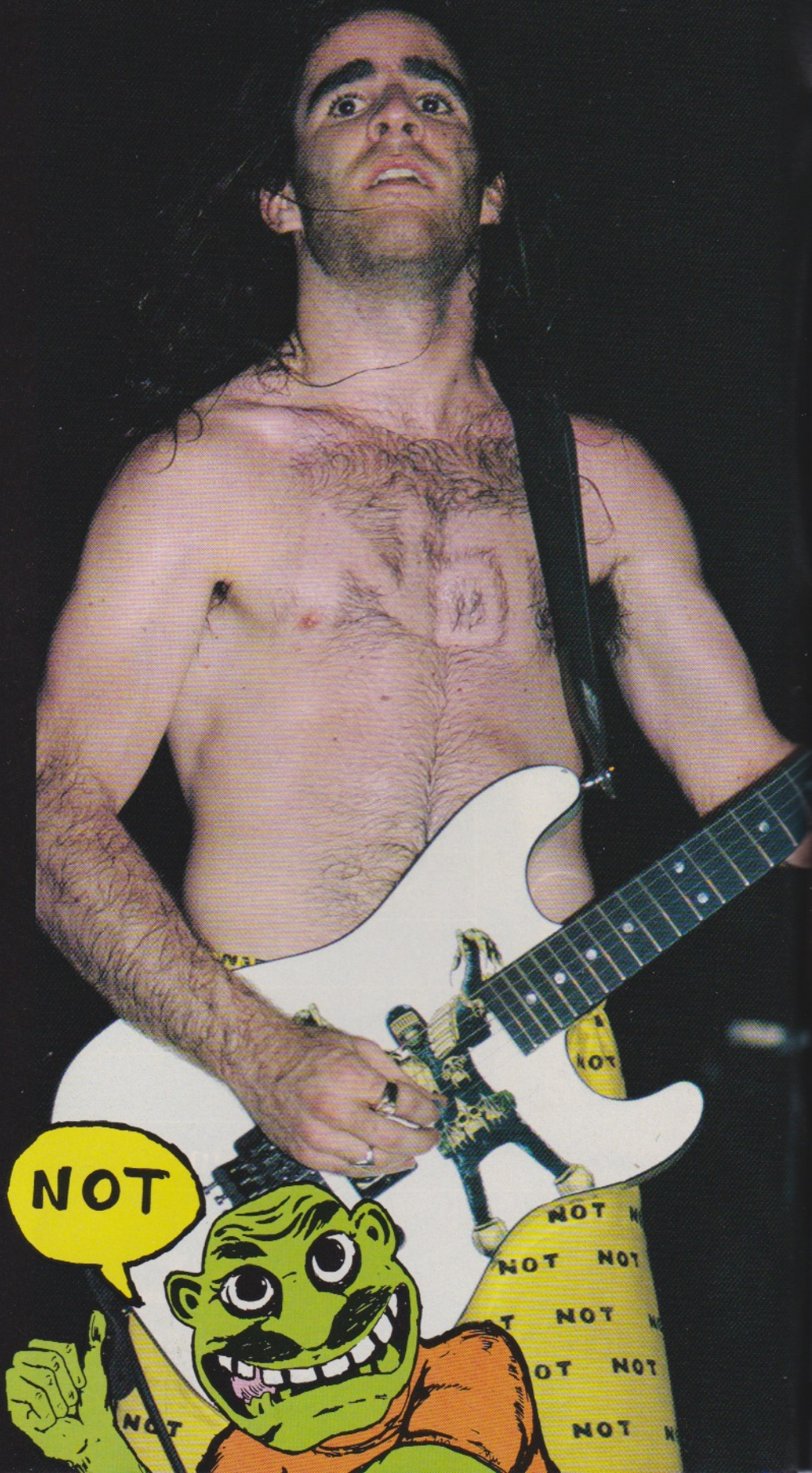
B.B. KING
By Andy Aledort 18
DICKEY BETTS
By John Stix 58
POSTER FEATURE
HISTORY OF INSTRUMENTAL ROCK
Music Appreciation by Wolf Marshall
Photo Of Jeff Beck by Paul Natkin/
Photo Reserve 69
ANTHRAX
By Andy Aledort 76
DARYL STUERMER/GENESIS
By Pete Prown 120

GUITAR AND BASS SHEET MUSIC

EXPLAINING TAB 29
WHEN LOVE COMES TO TOWN
U2/B.B. KING
Transcription by Andy Aledort 30
JESSICA
THE ALLMAN BROTHERS
Transcription by Andy Aledort 44
BE ALL, END ALL
ANTHRAX
Transcription by Andy Aledort 87
YOU KNOW WHAT I MEAN
JEFF BECK
Transcription by Kenn Chipkin 104
SPANISH FLY
VAN HALEN
Transcription by Andy Aledort 112

COVER PHOTO BY Steve Joester
COVER CONCEPT BY Mark Weiss
CARTOON BY Charlie Benante

CONTENTS PHOTO BY Bob Leafe
CARTOON BY Charlie Benante



Chris Impellitteri XL's

Photo by Rick Gould

XL SERIES FROM CRATE

Chris is considered by many to be the fastest guitarist on the scene. And he knows that Crate will keep up with him as he gets ready for another stunning display of guitar wizardry.

The new G80XLS is stunning too, with 80 hard-driving watts RMS, Celestion's potent G12K-85 speaker, Crate's refined SCG overdrive circuitry, new Shape Matrix controls, channel switching and full-bodied reverb.

Crate XL's, with the performance and versatility to match your artistry, too.

CRATE®

10 YEARS OF EXCELLENCE

1400 Ferguson Avenue • St. Louis, MO • 63133

Send letters to: Letters, P.O. Box 1490, Port Chester, NY, 10573

Dear GUITAR

I always find myself amused by the never-ending controversy over the content of your transcriptions. Perhaps some of these people who are so quick to complain just haven't ever tried to learn how to play a guitar without such superb guidance as can be found between your pages. When I was much less experienced, I used to dream of books which contained the "mystical secrets" of the masters, but always found the available publications were seldom in the correct key, much less brimming with the fret by fret explanation I really wanted! To all those who criticize your fine magazine, I say count your lucky stars that so much valuable information is available to you for about $2.00 an issue (by subscription). Once again, thank you for your fine magazine and keep up the good work!

Kevin Michael Gault
San Diego, CA

Dear Sirs,

I'm sitting here in my apartment listening to Husker Du and wondering about Bob Mould's whereabouts. As I was perusing the September 1988 issue, I came upon a letter that really tells it how it is (or how it should be) for musicians, and lo and behold, it's written by Bob Mould! It is truly fitting that he wrote this letter because Bob has always seemed like a "tell-it-like-it-is-and-cut-out-all-the-bull" person. I don't think progressive/alternative music has been the same since Mould left the scene, and though many groups try to emulate Mould/Husker Du, nothing could ever match that aggressive, angry music. It seems like this is the first thing he has had to say since the breakup last year, and I (and many others, I'm sure) would like to hear more from Bob Mould—be it in the letters section of a magazine, or on a new album. Bob Mould is one of my main musical influences and I truly wish he would get it back together. His music and style would pump some life back into the flat airwaves.

Graham Reynolds
Tuscaloosa, AL

To the Editors,

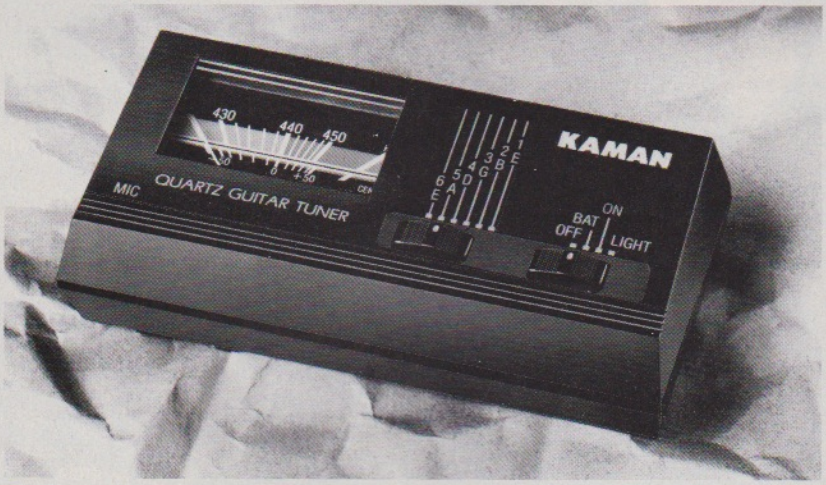
I was reading an article about Guns N' Roses in the Feburary, 1989 issue and was shocked to hear that Guns N' Roses threw me and Rob Gardner out of the band because we were "scared" to go on the road. I am tired of all the untrue magazine articles containing this story and want to set the record straight once and for all. I started Guns N' Roses with Axl Rose. The other original members of the band were Rob Gardner, Olle Biech and Izzy Stradlin. Duff was not even an original member of the band. Rob Gardner quit the band because he had serious family problems. I was never thrown out of Guns N' Roses. The truth is that I quit—because I disagreed with Izzy's lifestyle. I started L.A. Guns, and the rest is history. Me and Axl are still good friends. I like Guns N' Roses' music and wish the guys the best, but I wanted to set the record straight.

Tracii Guns
Los Angeles, CA

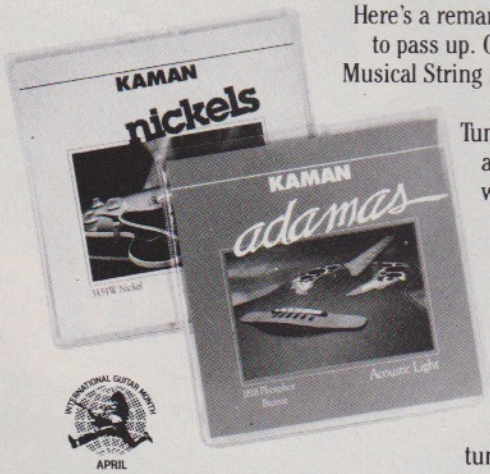
Dear GUITAR,

After reading GUITAR's November issue with the letter from the eight students praising their teacher, I would like to say thanks to all teachers and players alike who share their ideas with others, in particular, one David Ostrovitz. I credit Mr. O, as his students call him, for the success of his high school guitar program, which most bigwigs in the Albuquerque Public School System thought would fail from the start. Mr. O has suc-

FREE!
Kaman Guitar Tuner Offer!



Play Kaman Strings and Get Tuned in!



Here's a remarkable one-time offer that's too good to pass up. Go to your local participating Kaman Musical String Dealer. Look for the counter display announcing the Free Kaman Guitar Tuner Offer (it's a $39.95 retail value!) and get a special redemption coupon with your next set of Kaman strings. Save the set wrappers from your favorite Kaman Strings. When you have 12 set wrappers (any mix of guitar and/or bass strings) send them to us with the coupon and $5.00 (check or money order) to cover UPS shipping and handling and we'll send you a quartz guitar tuner. Start saving your Kaman string wrappers now – offer ends April 30, 1989!

Kaman Musical String Corp.
P.O. Box 837, Bloomfield, CT 06002

KAMAN

Add a little mix to your future.

Upgrading your band's mixing capabilities is now easier and more affordable with our new 61PM Power Mix™

Weighing a mere 25 pounds, the 61PM is the smallest, lightest power mixer in its class.

A MOSFET amplifier delivers 200 watts into 4 ohms for plenty of headroom . . . and full compatibility with EV stage systems and N/DYM™ microphones.

Anti-clip circuitry utilizes our patented PowerLock™, for protection from distortion and speaker damage . . . while a 9-band graphic EQ on the output and a 2-band channel EQ deliver optimum tone control.

It also has two individual sends on each channel, channel inserts, and separate inputs for either tape or CD.

There's even a "wet" stage monitor mix for your singer, using the reverb-to-monitor feature. And it's backed by the best service plan in the industry.

Your future as a band rests upon the quality and presentation of your music. Stop in at your local EV dealer and start shaping that future today.

Electro-Voice, Inc.
600 Cecil Street • Buchanan, MI 49107 • 616/695-6831
In Canada:
Electro-Voice Div., Gulton Industries (Canada) Ltd.
345 Herbert Street • Gananoque, Ont. K7G2V1 • 613/382-2141

Electro-Voice®
EV
a MARK IV company

cessfully brought this program to the same recognition as high school band or chorus. All students enrolled in his course have at their disposal years of back issues of GUITAR magazine, plenty of note for note tab, sheet music, practice rooms, tapes and tape players, other guitarists to trade ideas with, field trips to concerts, seminars, two assemblies a year, and two concerts a year, in which students get a feel for playing live. Mr. O also pushed the school board into letting guitar players letter in their field, just as their peers can letter in football or wrestling. In 1984, he helped me become the first guitar player to graduate as Music Student of the Year at APS. So, if you're a guitar player in high school and your school doesn't have a program, see what you can do about getting one started. It will help your grade point average, as well as your playing, and help pave the way for all the future stars to become that much better. Remember, we are all in this together, so jam with somebody today.

Alex Lawrie
Yokosuka, Japan (stationed overseas in the navy)

Dear GFTPM,

I'd like to thank you guys for the GUITAR Classics Vol. II, not just for reprinting the great transcriptions, but also for the column by Andy Aledort on the 7 Fundamental Modes. I know you can find the material in music books, but not the way it's presented by Aledort. It's helped me learn how to solo over chords and play chords over solos.

Sixto Fernandez
Brooklyn NY

Dear GUITAR,

We cannot tell you how much we celebrated over Wolf Marshall's Music Appreciation on Eric Johnson. That's right, celebrated. We have been fans of Eric's for two and a half years and have now seen him perform eight times, never missing a show, and always in the front row. We have met him seven times. Eric is the most sincere, expressive, talented and intense musician we have ever met. He has taken time out with us to show us his techniques in detail and talk with us at length about the guitar. Frankly, we had been worried for a long time about Eric's lack of exposure, since, aside from a couple of articles in other guitar publications and Steve Morse's short interview a while back in GFTPM, Eric's talent had gone unnoticed by the general public. Thanks to Wolf's article and the accompanying transcription of "Zap," hopefully Eric's message and overwhelming musicianship will reach a much wider audience.

Eduardo Lorenzana, Cris Clark
Dallas, TX

EDITOR'S NOTE: In our February Readers Choice Awards issue we inadvertently omitted mention of the Guitar Centers of Chicago, which should have been listed as being tied for both Top Dealer in the Midwest region, and in the Chicago Major Market area. We apologize for this error.

A LEGEND IN ITS OWN RITE

LE-1

The Fernandes LE-1 has a look and feel that is vintage and yet it has a personality all its own. Since they first landed in this country, real players have recognized that these guitars have all the right stuff. The body is made of lightweight alder and is available in black, cream-white, 3-tone sunburst, 2-tone sunburst, candy apple red, fiesta red, lake placid blue, sonic blue, turquoise blue, burgundy mist and salmon pink. The neck is made of maple and comes with your choice of a maple or rosewood fingerboard. Visit one of our authorized dealers and get the feel of FERNANDES!

FERNANDES

57 Crooks Avenue, Clifton, NJ 07011
(201) 772-3333 FAX (201) 772-5410

NEXT MONTH

ATTENTION READERS: WITH NEXT MONTH'S HALL OF FAME ISSUE, *GUITAR FOR THE PRACTICING MUSICIAN* WILL BE BIGGER AND BETTER THAN EVER, WITH **MORE PAGES, MORE SONGS,** AND **MORE BASS LINES**—UP TO 50 PAGES OF MUSIC AN ISSUE!

JOE SATRIANI
STEVE VAI
ERIC CLAPTON
EDDIE VAN HALEN
LOS LOBOS

WITH TRANSCRIPTIONS TO

ICE NINE (LIVE)
HOTDOG AND A SHAKE
SUNSHINE OF YOUR LOVE
AIN'T TALKIN' 'BOUT LOVE
LA BAMBA

SUCK TONE!

ULTRASONIC™ pickups don't just pick up sound. They pick up *tone*. In fact, they suck every single bit of tone out of your guitar, amp and effects. The only reason you haven't been getting all that tone until now is the limited nature of conventional pickups.

Passive models are noisy and only produce one sound per pickup. Newer active designs eliminate noise and, along with it, the tone.

We threw out all the rules to create a pickup that easily achieves the best of both. As quiet and articulate as active models, ULTRASONIC Reference Series™ pickups also produce the full, balanced tone of older passive designs.

Simply put, ULTRASONIC is not like any other pickup you've ever heard. Nothing can prepare you for the experience of hearing all the tone colors from your instrument. With *no* noise.

So go to your ULTRASONIC dealer and experience tone like never before. We'll even throw in a SUCK TONE! button for free.

ULTRASONIC Reference Series pickups. You must hear them to believe us.

ULTRASONIC™

Write for a free brochure containing all the pertinent facts about ULTRASONIC. Exclusively distributed in North America by:

SAMSON®
Samson Technologies Corp.
485-19 South Broadway, Hicksville, N.Y. 11801
(516) 932-3810 FAX - (516) 932-3815

© 1989 Samson Technologies Corp.

D'FOX ROX... WITH

Gibson's Brite Wire Electric Guitar Strings!!!

"Gibson's Brite Wires (G-700L .010-.046 gauge and G-700UL .009-.042 gauge, respectively) give us the powerful sound we're known for!"

Michael Kelly Smith

"Dizzy" Dean Davidson

NEW! G-700UL .009-.042 Gauge

SPECIAL OFFER...Get a FREE limited edition Brite Wires Sticker in every set of *NEW Brite Wire Electric Guitar Strings (G-700L, LC, UL, ULMC, ULC, SUL, SULC & 12UL)* purchased. Offer good while supplies last in the U.S.A. only.

For a complete catalog send $2.00 for postage and handling to:

In U.S.A.: Gibson Strings & Accessories
Dept. SFR
1725 Fleetwood Drive
Elgin, IL 60123
In Canada: Yorkville Sound
In England: Rosetti Limited
In Japan: Yamano Music Co., Ltd.

Photo by Larry Marano

From "crunching" rhythms to "blistering" solos, you need a set of electric guitar strings that consistently perform song after song...show after show. Regardless of the "axe" you play, *Gibson's Brite Wire (G-700's) Electric Guitar Strings* revolutionary ball end wrap system, definitive Nickel Plated Steel tonality and uniform cover windings deliver all this...and more! And at a truly affordable price!! Pick up a set of *Gibson's Brite Wire (G-700's) Electric Guitar Strings* at your local Authorized Gibson Strings & Accessories Dealer...today!!!

Hear "Dizzy" Dean, Michael and *Gibson's Brite Wire (G-700's) Electric Guitar Strings* on Britny Fox's debut album ...Britny Fox...on CBS Records.

Gibson USA
STRINGS & ACCESSORIES
TODAY'S NAME IN WIRES!

guitar
FOR THE PRACTICING MUSICIAN

EDITORS-IN-CHIEF
BRUCE POLLOCK
JOHN STIX

MUSIC EDITOR
ANDY ALEDORT

MUSIC ARRANGERS
KENN CHIPKIN
WOLF MARSHALL

MUSIC ENGRAVER
WOJCIECH RYNCZAK

CONTRIBUTING EDITORS
JENNIFER BATTEN,
RANDY COVEN, BUCK DHARMA,
JAY JAY FRENCH, BARRY LIPMAN,
WOLF MARSHALL, BUZZ MORISON,
STEVE MORSE, PETE PROWN,
ELLIOTT RANDALL,JOE SATRIANI,
BILLY SHEEHAN, STEVE VAI,
JEFF WATSON, TOM 'T-BONE' WOLK

ART DIRECTION AND DESIGN
PETER AMFT

ASSISTANT ART DIRECTOR
BRIAN AUSTIN

ARTIST
LAVON WELCH

PRODUCTION MANAGER
ELAINE M. SPINELLI

ADVERTISING SALES DIRECTOR
BARBARA SEERMAN

ACCOUNT EXECUTIVE
NAOMI KOLLER

ADVERTISING COORDINATOR
ANNE BRISTOL

PUBLISHER
HOWARD CLEFF

DIRECTOR OF MUSIC
MARK PHILLIPS

CIRCULATION MANAGER
ANN USHER

DEALER SALES MANAGER
JOSH RIKELMAN

CUSTOMER SERVICE MANAGER
MELODY FIELDS

NEWSSTAND DISTRIBUTION
KABLE NEWS COMPANY, INC.

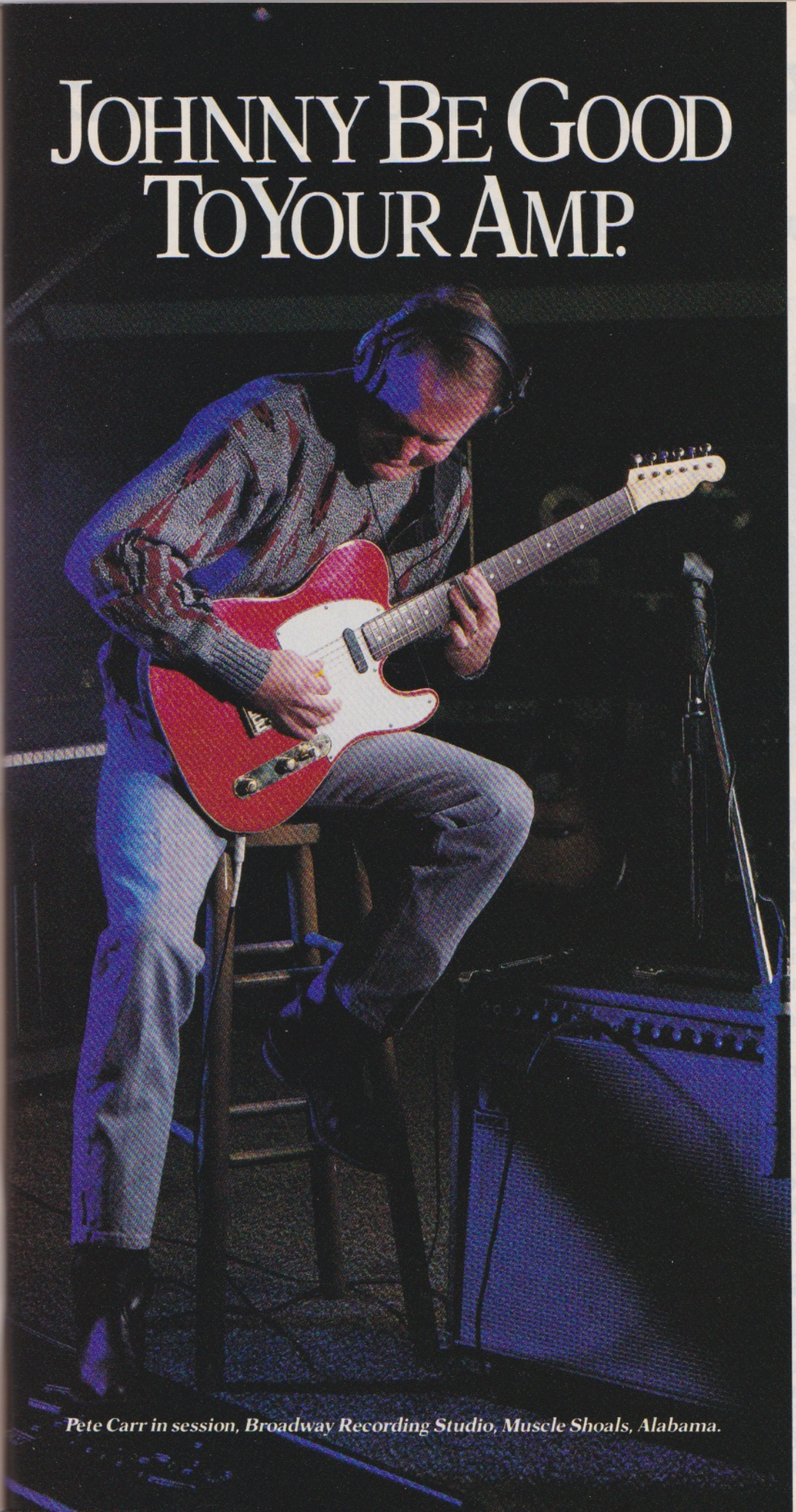
ABC

Audit Bureau Of Circulations

GUITAR For The Practicing Musician (ISSN 0738-937X) is published monthly for $24.90 per year ($39.60 for two years) by Cherry Lane Music Company, Inc., 10 Midland Avenue, Port Chester, N.Y. 10573-1490. Second class postage paid at Port Chester, N.Y. and additional mailing office. POSTMASTER: Send address changes to GUITAR For The Practicing Musician. Subscription Dept. P.O. Box 889, Farmingdale, N.Y. 11737-0001.

Submission of manuscripts, illustrations and/or photographs must be accompanied by a self-addressed, stamped envelope. The publisher assumes no responsibility for unsolicited material. Copyright (c) 1989 by Cherry Lane Music Company, Inc. All Rights reserved under international and Pan American Copyright Conventions. Reproduction in whole or in part without written permission of the publisher is prohibited. Printed in U.S.A.

JOHNNY BE GOOD TO YOUR AMP.



Pete Carr in session, Broadway Recording Studio, Muscle Shoals, Alabama.

AudioGlassic Tubes are designed to meet much more than just a need in the market, they are crafted to meet a need in the music. Which is why our high-quality tubes are tested on new equipment specially designed by engineers who are players themselves. And only after rigorous testing has been completed are they matched in duals and quartets and numerically rated for tonal performance. So, you can choose the sound you want from your amp and keep it for the long life of the AudioGlassic tube.

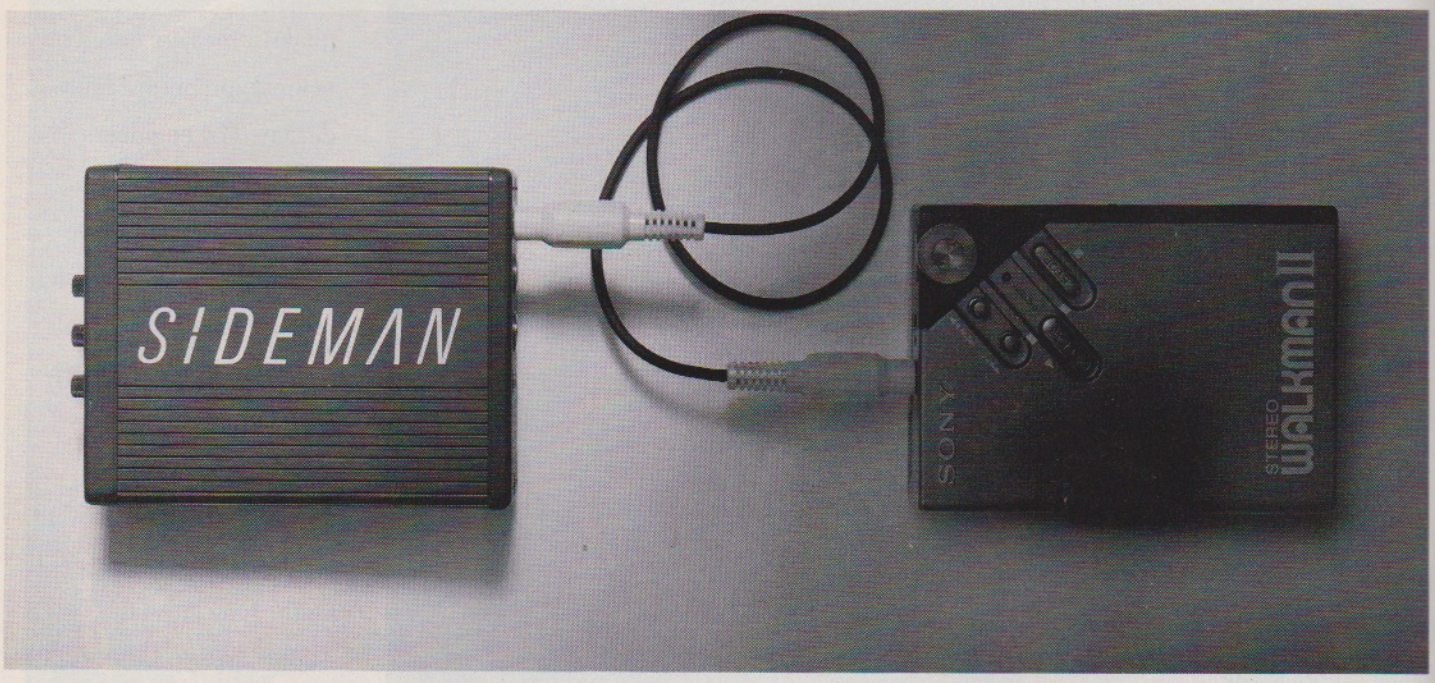
Whether you play soft and tight or wide open, no other tube delivers the sound more purely or consistently than AudioGlassic.

For a free color flyer call toll-free 1-800-45-6L6GC. Or write AudioGlassic, Inc., 2002-A Poole Drive, Huntsville, Alabama 35810.

AUDIO Glassic

THE TUBE THE SOUND

Now you can practi
players in the wo



Play a tape of your favorite band in any cassette player, plug the headphone output into SIDEMAN™, and you'll hear yourself playing along, singing along or both.

SIDEMAN is a hip mixer—literally—that lets you practice with your favorite music in your own personal rehearsal environment.

You control the mix of signals from the cassette player with its headphone volume control and the instrument(s) you're using with SIDEMAN'S independent controls.

You'll improve your concentration and become more productive with your rehearsal time. You'll be playing along with music that you really like and want to learn, so practicing won't be a drag anymore.

We're on your side.

When it comes to rehearsal, there's nothing like SIDEMAN. It will help you develop your skills and chops in many different and exciting ways. It's like having a built-in motivator because with SIDEMAN you'll want to practice. And the better you practice the better you'll be. Ask any successful musician.

Practice alone, or with a friend.

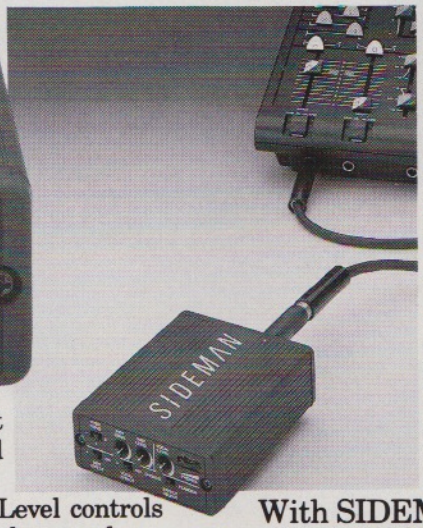
Sometimes you need to work out licks and lines all by yourself, or maybe plug in a drum machine and practice your timing. But there are other times when it's really helpful to practice with a friend, someone you can play off of.

So SIDEMAN gives you two headphone outputs and an extra input—which can be used with a mike for vocals or acoustic instruments, or another electronic instrument Chorus and flanging effects can be selected for either or both inputs.

Just take a look at the many features and functions of SIDEMAN.

Walkman is a registered tademark of Sony Corporation

ce with the greatest rld for just $59.95!



- 2-position Overdrive Selector. The first position is for edge distortion, the second position is for full distortion.
- Independent Overdrive and Instrument Level controls allow you to set just the right balance for the sound you want. So if you're a guitar player, SIDEMAN will help you get that right sound—whether your axe has single coil or humbucking type pick-ups. Ditto for keyboard players—if your instrument output level is relatively low or high, you can still get the sound you want with SIDEMAN'S controls.
- Independent vocal level control—can also be used as another instrument input.
- Headphone volume control—also serves as the overall output level control.
- 2-position Effects Selector—chorus or flange.
- Independent effect assignment for instrument and vocal inputs.

Perform with it, too.

As great as SIDEMAN is as a rehearsal tool, it's also a great performance tool. In your practice sessions you'll develop SIDEMAN sound settings—with overdrive chorus & flange—that suit you just right. No need to try duplicating them with outboard gear, just plug your SIDEMAN into a mixer input and you're ready to perform or record.

With SIDEMAN you'll find that your recordings will be better because you'll be playing better. Less re-takes, fewer mistakes. You'll feel more comfortable with overdubbing because that's the way you'll practice.

SIDEMAN

Not Available at Retail Stores.

Plug in for just $59.95!

That's right. If SIDEMAN were available through typical music store distribution the list price would be double—$120.00. But direct from Industrial Strength Industries SIDEMAN is yours for the incredibly low price of just $59.95.

Order your SIDEMAN today. It's the most cost-effective investment you will ever make in your music and your musical future. Call to order now.

☐ I want my SIDEMAN. I've enclosed ☐ cashier's check ☐ money order payable to Industrial Strength Industries, bill my ☐ Visa ☐ Mastercharge ☐ AmEx

Account Number _____ Expiration Date _____

Signature _____ Date _____

California residents add 6.5% sales tax ($63.85 Total).

☐ Sounds great but I'd like more information. Please send me your lit package on SIDEMAN and other goodies available direct from Industrial Strength Industries.

Name _____

Address _____

City, State, Zip _____

Mail to:

INDUSTRIAL STRENGTH INDUSTRIES T.M.

13042 Moore St. • Cerritos, CA • 90701

ORDER TOLL FREE:

1-800-537-5199

In CA: 213-921-2341

Hours: 8 am - 5 pm Pacific Coast Time

John Livzey / Dot

CHRIS IMPELLITTERI

BY JOHN STIX

Hard rock lead guitar playing has always celebrated the speed and aggression of youth. And so Chris Impellitteri has a very clear-cut goal. He wants to burn the brightest and party the hardiest in his quest to be the fastest gun with a pick. While subtlety and calm can be found in the eye of the hurricane, Impellitteri has traded them for the emotional fury of the storm itself. We cooled his flames just long enough to throw him In the Listening Room with some people who also know how to play with fire without getting burned.

1. "Egyptian Danza" from *Casino*, by Al DiMeola/Columbia

CHRIS: Al DiMeola's my favorite guitarist. I love the way he mutes in this piece. His picking technique is awesome. Everything he does is to the point where you have to stop and think about it in great detail. The guy is obviously a schooled musician. He took the guitar to another point. I'd never heard anything so fast. The first album I heard was *Tour De Force*, which I loved. Then I got *Elegant Gypsy* and *Land of the Midnight Sun*, which is my favorite. I love the fire in him. Now I'm a Steve Morse fanatic. Those two guys are solely responsible for me burning.

2. "All the Way" from *Alibi*, by Vandenberg/Atlantic

CHRIS: Bravo! Adrian Vandenberg is the new Michael Schenker. The guy is incredible. He's got that melody. He has a lot of feeling. The first time I heard him I knew he was from Europe. It was the song "Burning Heart" and the solo had so much taste. He captured me. It was a solo you could remember. I like this song because of the production on it. The fills behind the vocals were very lyrical. The harmonies were nice. This is an example of what I'd like to do with my next record, except with a faster guitar solo.

3. "Wait Till Tomorrow" from *Radio One*, by Jimi Hendrix/Rykodisc

CHRIS: What can I say about Hendrix that hasn't already been said? I have to

Introducing the Stinger.

Take it from an expert. The Stinger will make your presence felt. (At home and on the job.)

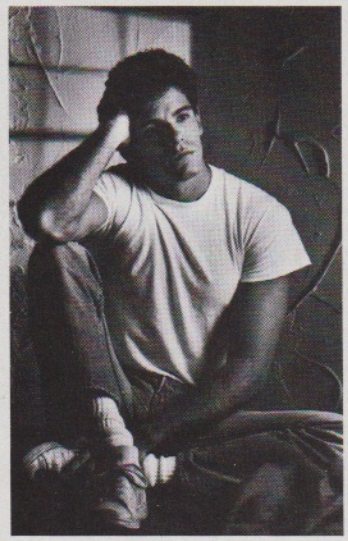
Launch new brilliance with all the punch, sizzle, clarity and definition you never dreamed possible.

Plug into the new Stinger pedal. Take aim at your audience. Put your best foot forward. And blow them away.

BBE™ Sound Inc.

5500 Bolsa Ave. Suite 245
Huntington Beach, CA 92649
1-800-233-8346, U.S.
1-800-558-3963, California

What a difference a year makes.



Every musician has a choice. You can wait for your big break, hope it comes, and hope it's something you can handle. Or you can make your own break — by getting the finest, most *practical* music education available. Doing it right may not take as long as you think.

If your music is worth a year of your life, a wide choice of one-year programs is waiting for you at the acclaimed Grove School of Music in Los Angeles. Each program offers the intensive precision education you'll need to cut through the competition as a versatile composer, arranger, instrumentalist, singer, or recording engineer.

Dramatically expanding your knowledge of musical styles, harmony, and the latest technology, the Grove School has one constant mission: preparing you to meet the real demands of today's music industry. That's why all Grove instructors are working professionals with proven ability to make a living in music.

If you want to make a living doing what you love, find out what a difference a year can make. Send us the coupon below, and we'll send you more information. Or call us toll-free at **800-234-7683** (818-904-9400 within California). See why Grove graduates are the lifeblood of tomorrow's music.

Grove SCHOOL OF MUSIC

Building careers in music.

Grove SCHOOL OF MUSIC

MAIL COUPON TO: Grove School of Music, 14539 Sylvan Street, Van Nuys, California 91411
800-23-GROVE (818-904-9400 within California)

PLEASE PRINT

NAME: _____

STREET _____

CITY _____

STATE _____ ZIP _____

PHONE ( ) _____

I'd like to know more about the programs checked below:

- ☐ General Musicianship
- ☐ Composing and Arranging
- ☐ Electronic Composing and Arranging
- ☐ Percussion
- ☐ Professional Instrumental
- ☐ Recording Engineering
- ☐ Songwriting
- ☐ Film/Video Composing
- ☐ Bass
- ☐ Guitar
- ☐ Keyboard
- ☐ Synthesizer
- ☐ Vocal

GPM 4/89

respect him and realize it was a completely different era of guitar playing. If you listen to his era and his peers, he was so far ahead of them in what he did with the guitar. Nobody was doing that, or at least not the people who had succeeded in a commercial format. He was an emotional player. One of those players where it was very unpredictable whether he was going to have a good or bad night. "Purple Haze" is legendary. His line on that was incredible. The reason it succeeded was because it was so noticeable, so weird. By today's standards it's still a cool guitar piece. This song doesn't blow me away. The best thing about it is the drumming.

4. "Rising Force" from *Odyssey*, by Yngwie Malmsteen's Rising Force/Polygram

CHRIS: I've got to give credit where credit is due. Yngwie deserves it because he came out with it first. This song has got more of a pentatonic feel to it. It's upbeat as far as the main riff. His solo is kind of neat. It's almost as if he's doing little hammer-on areas. I'm not sure if he does it with his finger or his pick, like Randy used to do. It's a good song. His style has changed. You hear it in this song especially. I don't think he would have done this a few years ago. He was more progressive than this. He is trying to go for more of a commercial edge with his stuff. This song is in between the commercial and the heavy stuff, because of the tempo. "Heaven Tonight" was a good commercial song, though the solo was a little sloppy in a certain area. I hear things I like in his playing that are similar to what I want to go after. Probably because it's progressive. I think *Trilogy* was a better album because the vocals were carefully planned. The song structures were better. I love Joe Lynn Turner. I think he works better with Ritchie. I think he will do much better in the reformed Rainbow. Ritchie doesn't play as much as Yngwie. I personally like the guitar overplaying, because I'm a guitar player.

5. "The Pepper Shake" from *Greg Howe*, by Greg Howe/Shrapnel

CHRIS: Devastasting. Great piece. It's got feel. Someone was listening to Joe Satriani and combining some of the Vai stuff in there. It's got a lot of funk to it. Total voicings. It sounds like something I should open up to and incorporate. I think it's great.

It's Greg Howe.

I'm buying this. This kid is incredible, awesome. I love him. This is what makes me want to open up and do an instrumental album.

Achieve Real STATUS

The Series 1000 Status Bass by Washburn

Only Washburn brings the prestige of Europe's finest bass to an affordable reality. A remarkable instrument, the new Series 1000 Status features pickups and electronics from Status in England. The clarity and response is incredible!

In addition, Washburn has crafted the original Status neck-through-body design from Canadian ash, solid rock maple and American black walnut. It's as beautiful to look at as it is to play.

Level 42's Mark King has given the Series 1000 Status bass by Washburn an unqualified "Thumb's Up". Coming from a player of Mark's caliber, that's quite a compliment!

Available at your local Washburn dealer.

"Level 42's"
Mark King

WASHBURN

What A Great Guitar Should Be

Washburn International, 230 Lexington Drive, Buffalo Grove, IL 60089 312-541-3520
In Canada: Boosey & Hawkes Canada Ltd., 279 Yorkland Blvd., Willowdale, Ontario, Canada M2J1S7

ROCK THERAPY

By Jay Jay French
(as told to Bruce Pollock)

Heavy metal seems to be the music of choice among suburban teenagers because it's fast, it's loud, it's wild. You know, not too many people drive down the streets of Manhattan in a red Ferrari or a 'Vette, or a redone Camaro, at 400 MPH blasting Judas Priest. Youth has an incredible propensity towards getting involved with things that are reckless, that consume a lot of energy. If you were to ask a young heavy metal band that had no ties to anything, about their attitude towards life, they'd say: "I don't need my parents; I don't need my mother, my father; I don't need my sister, my brother; I don't need my schoolteachers—to hell with my cousins, uncles, and everyone else. There's me, and my music, man, 'cause I wanna party and I'll go anywhere in the world to play it." And you take these guys, and you tell them, "Good, there's a concert 900 miles from here. There's no money, but can you make it?" I'll bet you these guys will figure out a way to get a U-Haul, they'll get in their cars and they'll make it there, and they'll play; they won't sleep, and they'll bust their asses, because this is what young people with tons of energy can do.

In the beginning, I think everybody has the same belief: "Yeah, we're gonna make it." In its earliest, earliest incarnation, you meet another guy, usually through a friend. 'This guy's a guitar player. I'd like you to meet my friend—he's into guitar, too. You're into Priest? He's into Priest.' And you go 'Yeah, we should get together; let me have your phone number.' There it is—you get together. If one guy's a lot better than the other, the guy who's a lot better is usually not going to bother to call back. If they're roughly of the same caliber, and they like each other, and they think each other looks good, or fits their vision of what a rock star should be, they may hang around, start looking for other people. So it usually starts out with a couple of people who build something. Even with a four-man band that's been together from the beginning, it's always somebody's, or two people's idea, and those two guys tend to be the ones who maintain that pre-eminent position in the band. And also, those are the ones who tend to call the shots, so long as they're smart. And unless there's an overt case of stupidity, you know, like when someone's so obviously a jerk that the other guy's don't want to deal with him, you're usually just so damned happy to find another human being who plays your kind of music, I don't think you're that critical at first. I was never critical, and I don't think I was unusual. Man, if I could just find three guys to play this Saturday afternoon, I didn't care where the hell they came from.

But as you get more serious, the chemistry of the band does become a major concern. Firing someone is an inevitable moment. You can put it off, like a bad relationship, but it's eventually going to aggravate someone to the point where they're going to blow. Recently, there was a band that I knew real well, where the bass player started the group. The bass player thought he ran it all; he didn't realize how much the rest of the band didn't like him, and yet he put the band together and he named the group. So one afternoon, the bass player calls me to tell me that he's throwing out the lead singer, 'cause he hates the lead singer. I get a call back the next day from the lead singer, telling me that they fired the bass player. Now, the bass player didn't have a clue. He was under the impression that all the guys agreed with him and hated the lead singer. But, when he came into the meeting, and he said to the singer, "I want you out," the singer turned to him and said, "I got news for you. The drummer, me, and the guitar player say you're out." This totally blew the guy's mind—he didn't have a clue!

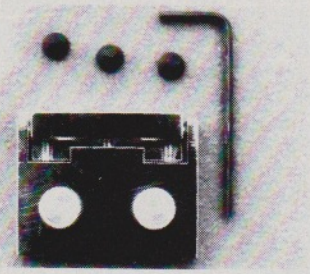
What always makes me laugh are these ads you see, like in the Callboard: 'No posers or time-wasters need apply.' I mean, first of all, do you know a single person who gets up in the morning and goes, 'I am a poser.' 'I am a time-waster, therefore I will not apply.' I don't know a single person who would do that. It doesn't apply to anybody, because if you've got the chutzpah to think that you're good enough to join somebody's band, then you also have the chutzpah to think that you deserve to be where you deserve to be, which is right up there. You can't be a bullshit artist, because you legitimately want it so bad. Nevertheless, when you start out, you go, "OK. We're gonna rehearse every Saturday." "Uh, well I can't because I work in my father's store." That's your first tipoff. 'Cause in the beginning, they all say they're great, they're ready, they can do this and do that. What happens when you have a rehearsal at 2:00 in the afternoon and the guy shows up at 3:00? A bell goes off. That's a first warning. You give him the benefit of the doubt once, because it's a hassle finding somebody—maybe twice—but after a while you start seeing a pattern, and the pattern starts to make people uncomfortable, and the rehearsals go nowhere. So there are signs.

I would say the warning bell goes off if you get into a group and you find A: Lateness for a musician that starts to be a pattern; B: Drinking for a musician that starts to be a pattern; C: Lack of preparation for a rehearsal that's a pattern. And even if someone shows up on time, and even if he can play his instrument, and even if he doesn't drink, if the guy has a bad attitude, if it's all negative, this sucks and that sucks, and this is a drag, and that's a drag, and I hate this and I hate that—in other words, if his mental state sucks, and he brings people down with it, I don't care if the guy is the second coming of Christ—kick him the hell out of your band. Negativity will destroy the group. I don't care if everyone in town says he's the greatest thing on the planet—get rid of him.

— FOR GUITARISTS ONLY —

NEW ROCK BLOCK

Replaces Floyd Rose™ Tremolo 'Block'



- Keeps tremolo in tune when strings break.
- Returns tremolo to exact pitch.
- Tremolo stays in tune when hand is rested on it.
- RETROFITS FLOYD ROSE™ TREMOLO.

Easy Installation hardware included. Patent applied for.

Another High Performance Design from

ALLPARTS

P.O. Box 1318 • Katy, TX 77492 • 713-392-6951

"America's Premier Guitar & Bass Parts Supplier"

Write for FREE CATALOG

* FLOYD ROSE is a registered trademark of Kramer Music Products.

THAT BIG GUITAR SOUND JUST GOT SMALLER!

That's right, smaller in size and price. But still big on performance.

Packed full of power, the ***POCKET ROCK•IT*** ™ musical instrument amplifier is the first affordable full-featured headphone amplifier system small enough to plug directly into your guitar. No cumbersome interconnection cable; no outrageous price tag. Simply the best practice value on the market today.

With continuously variable volume, input level compensation, and an exclusive "bite" control, the ***POCKET ROCK•IT*** ™ has all the features you need to create today's sounds. And it only needs 1 (one) transistor radio battery! That's right, insert one battery, plug it in, and get ready to rock your socks off.

In fact, why not practice your stage moves too? By eliminating the interconnection cable and reducing the size and weight, you no longer are required to sit down while you play.

So get up, jump around, duck walk on down to your nearest dealer and tell him to put a ***ROCK•IT*** in your pocket.

The ***POCKET ROCK•IT*** ™ is proudly made in the USA.

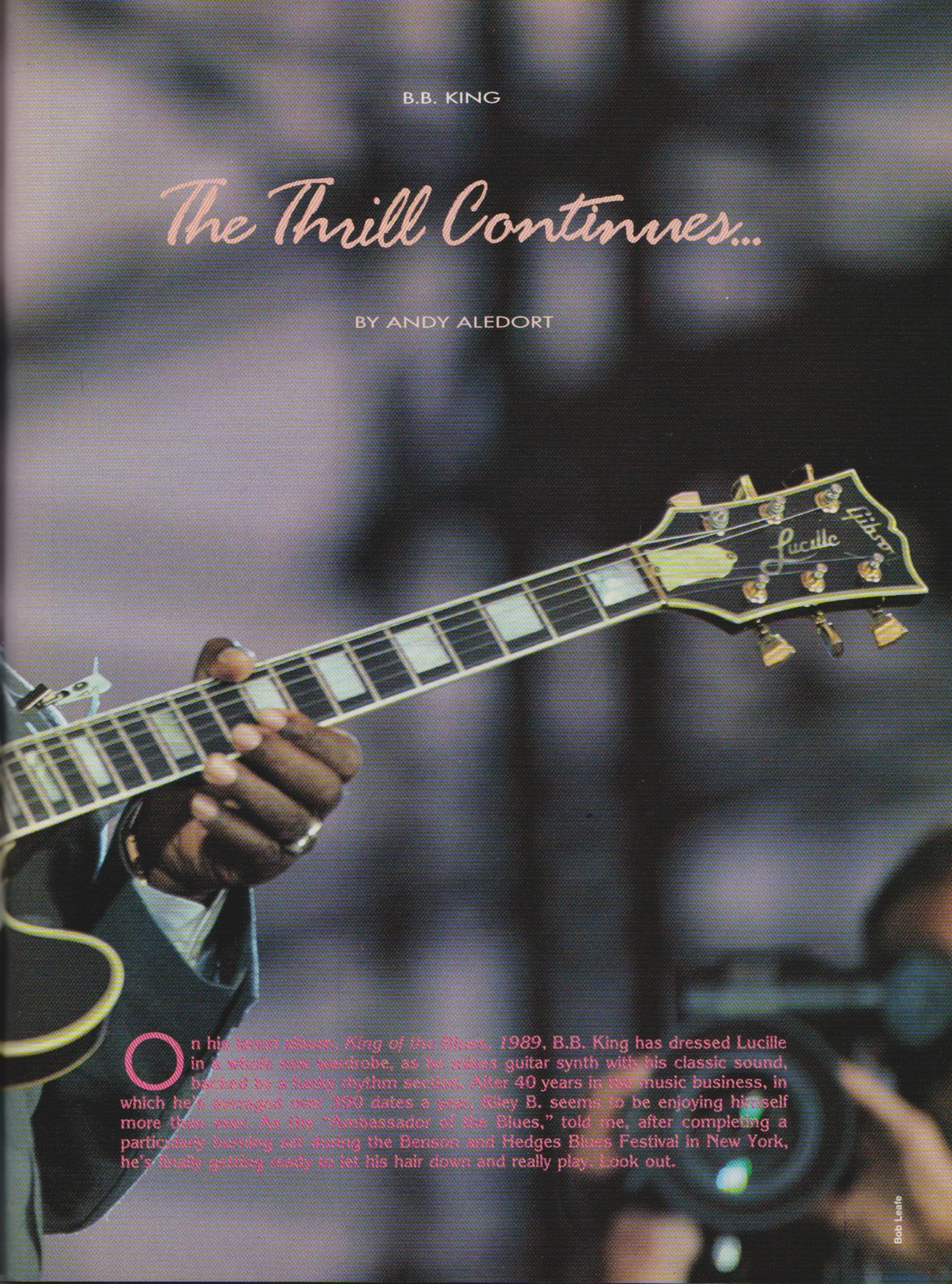
POCKET ROCK•IT

CB Labs 71 Newtown Avenue Norwalk, CT 06851 (203) 846-8529

B.B. KING

The Thrill Continues...

BY ANDY ALEDORT



On his latest album, *King of the Blues, 1989*, B.B. King has dressed Lucille in a whole new wardrobe, as he mixes guitar synth with his classic sound, backed by a funky rhythm section. After 40 years in the music business, in which he's averaged over 300 dates a year, Riley B. seems to be enjoying himself more than ever. As the "Ambassador of the Blues," told me, after completing a particularly burning set during the Benson and Hedges Blues Festival in New York, he's finally getting ready to let his hair down and really play. Look out.

Bob Leafe

There is something about the blues that makes it so vital.

One thing is the blues doesn't put on airs. This is it—you see what you get. It's not a high falootin' type of music, it's down to earth. It's just like kids. If you ask a kid something, they tell you the truth—you've got to make them lie. Blues music is usually just that truth. It's down home. It's not like talking to a college professor. It's the type of music that everybody can understand. There are parts of it that are sophisticated, but the sophisticated part of it sits right in there among the simple parts. Learned people are able to pick it out. For others that are not learned and just like a good sound and feel, it's good for them, too. It's good for whatever ails you; it's been like food to people that need it. That's one reason it's stayed around so long

How has the blues become such a popular form of music?

As far as I can see, jazz naturally became the sophisticated style of American music. It deserves it, because guys have studied and studied to be able to play good jazz. My hat's off to them. But you take gospel music, some of the people like the Evangelist preachers get over with gospel. But until you could get gospel kind of commercialized with Mahalia Jackson and a few other along that line, it didn't get off the ground either. In the 50s you had groups, but no gospel. The Soul Stirrers were a name with us long before Sam Cooke started singing pop and people recognized the group. Rock 'n' roll was right there with Fats Domino, Little Richard, Chuck Berry and the beginning of their sound. When Elvis came out the world was ready for it because kids were rebelling against the music their parents had been listening to. So if they didn't take the bridle off of it and let it go, it would have gone anyway. It seems to me, soul was the brother to rock. You've got rock 'n' roll here that's white; you've got the soul here that is black. Combine it all together and we've got rock 'n' roll soul music, and if you weren't into that stream of music, you were locked out. With blues, they closed the door before we could get there. Today it seems that the blues are getting another chance.

Do you think there's a blues revival going on today?

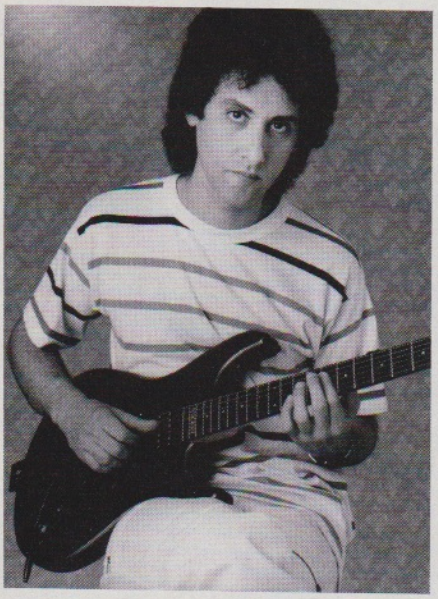
Here is the only thing I have to disagree with people about a blues revival. In '56 I did 342 one nighters. Since that time I've been on the road an average of 300 days a year, so I've been working every day. I remember somebody asking the President if there were any poor people. He said, "I don't think so," because he wasn't out there to see them. I've been working every day, so I haven't been able to see the resurgence. It seems to me that we have new people that come along from time to time, like in any line of work. Many people who get to be popular in blues, change to rock. It's like getting to be a big corporate lawyer and you then start to specialize in a particular field. That happened with some of the people into the blues in the 60s. They found a new field to go into and they did. A lot of it led to rock 'n' roll or jazz. Isaac Hayes started off in blues. Ella Fitzgerald used to do blues. Louis Armstrong did blues. I've got some blues tunes with Bing Crosby and Louis Jordan together. I've got some Gene Autry doing blues. Along the line each one of these people did some of what we call the roots and then they graduated like you're going to college. Today we've got two very popular young men that have again given it a boost. I'm speaking of Stevie Ray Vaughan and Robert Cray. But you've got others, like Lil Ed and Joe Louis Walker, who are coming along.

What were your first musical experiences growing up in Indianola?

My mother was into gospel music. At the church we would go to, the preacher played guitar. When I was about eight or nine it sounded so good to me I just wanted to play. The preacher was my uncle's brother-in-law. When I would visit my uncle's house, the preacher would

Featured GIT Instructor

Scott Henderson
Composition

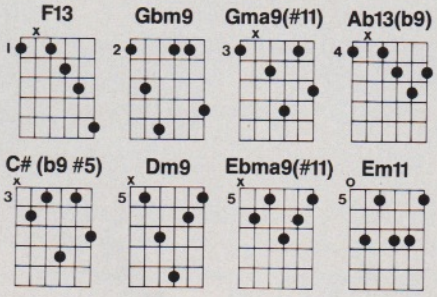


Scott Henderson currently records and tours with the Zawinal Syndicate. His band Tribal Tech has recorded three albums: "Spears", "Dr. Hee" and new for '89, "Nomad".

At Musicians Institute, my students and I do our share of blowing solos over standards, but I encourage students to write their own music to bring in and play on. Becoming a good composer as well as a player doubles your value as a musician, and it's a lot harder to land that record deal playing "Stella". My composition class teaches a variety of techniques that can help you in your writing.

Here's an exercise that can teach you some possibilities for harmonizing a given melody note.

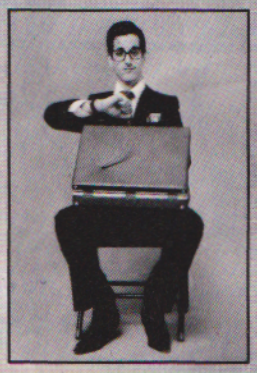
Take a note on your high E string (in this case, A) and build chords under it using every possible bass root, going up chromatically. (In this case, starting on F)



Send for free course catalog.

Musicians Institute
1655 McCadden Place . Box 610
Hollywood, California 90028 . (213) 462-1384

SIT Brings The Rock Out in Everyone.



Steve Fister began his career as an ordinary, mild mannered, everyday kind of musician. Playing the high schools, wondering if this was it, compelled Steve to practice all the harder and to find the right equipment. This led to greater expectations, bigger events, and musical fulfillment.

Today Steve Fister stars on the big stage as a guitarist for the Lita Ford Band, using S.I.T. strings exclusively.

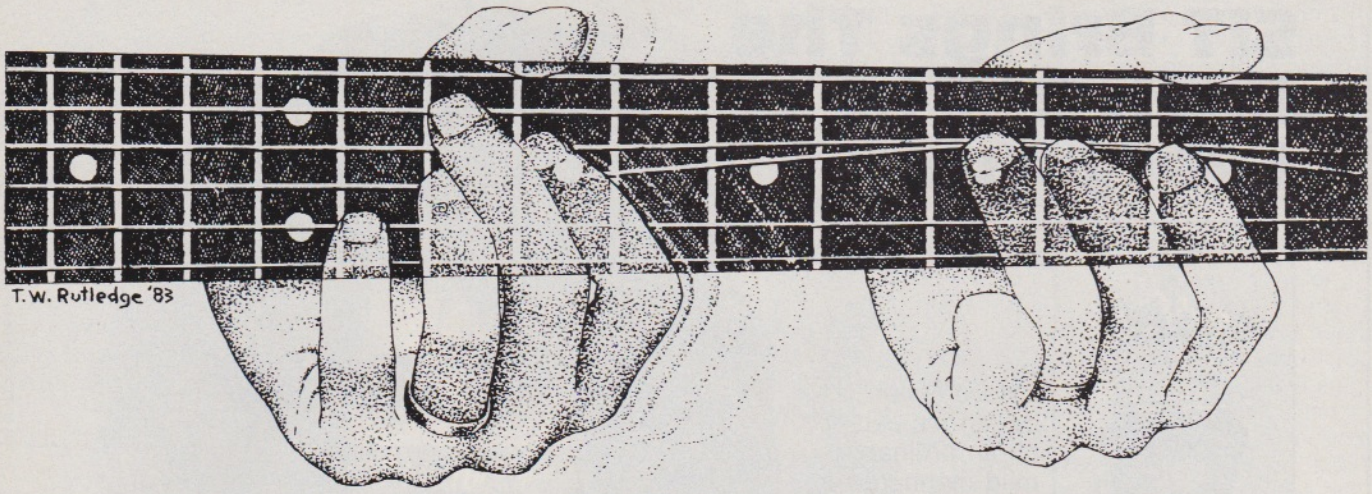
Why not feel the power in your hands too. . . Let S.I.T. Bring the Rock Out in You Today.

PHOTOGRAPHY BY GLEN LA FERMAN

© S.I.T. STRING CORP—1988

SIT STRING CORPORATION
964 KENMORE BLVD., AKRON, OH 44314
(216) 753-8010 TELEX 240-7246 FAX (216) 243-7066

NOTE-FOR-NOTE ™ GUITAR



Want to know EXACTLY how they played it?

OUTRAGEOUSLY ACCURATE SOLOS

DESCRIBED IN EXPLICIT DETAIL ON CASSETTE. No music reading involved.

NOTE-FOR-NOTE™ SOLO TAPES

TAPE S1 Knucklebones - Just Like Paradise - The Bottom Line - Skyscraper - Hot Dog And A Shake - Stand Up - Eugene's Trick Bag (Crossroads) (see R5)

TAPE S2 Mine All Mine - When It's Love - A.F.U. (Naturally Wired) - Cabo Wabo - Source Of Infection - Black And Blue - Sucker In A 3 Piece (see R7)

TAPE S3 Mr. Scary - Kiss Of Death - Dream Warriors - Unchain The Night - In My Dreams - Into The Fire - Tooth And Nail - Alone Again (see R11)

TAPE S4 Rising Force - Heaven Tonight - Dreaming - Riot In The Dungeons - Crystal Ball - Now Is The Time (see R12)

TAPE S6 Surfing With The Alien - Ice 9 - Crushing Day - Always With Me, Always With You - Satch Boogie - Circles (see R10)

TAPE S7 (avail. April 15) Texas Flood - Love Struck Baby - Pride And Joy - Couldn't Stand The Weather - Scuttle Buttin' - Tin Pan Alley - Rude Mood (see R13)

TAPE A Eruption - Spanish Fly - Ain't Talkin' 'Bout Love - Beat It - Jump - Panama - Meanstreet - Runnin' With The Devil - Cathedral

TAPE B Flying High Again - Over The Mountain - Diary Of A Madman - I Don't Know - Crazy Train - Believer - Mr. Crowley - Revelation (Mother Earth) - Dee (see R6)

TAPE C Purple Haze - All Along The Watchtower - Foxy Lady - Voodoo Child(Slight Return) TheWind Cries Mary - Little Wing - Star Spangled Banner - Red House I

TAPE D Dazed And Confused I - Since I Been Lovin' You - Achilles Last Stand - Moby Dick - Stairway To Heaven - Heartbreaker - Good Times, Bad Times - Black Dog - The Rover - Whole Lotta Love - Rock And Roll (see R8 and R9)

TAPE E Rock Bottom - Too Hot To Handle - Lights Out - Armed And Ready - Mother Mary - Coast To Coast - Only You Can Rock Me - Into The Arena

TAPE G Crossroads - Sunshine Of Your Love - Hideaway - Cocaine - White Room - Badge - While My Guitar Gently Weeps

TAPE H You Really Got Me - I'm The One - Atomic Punk - Feel Your Love Tonight - Little Dreamer - Ice Cream Man - On Fire - You're No Good - Somebody Get Me A Doctor - Bottoms Up! - Outta Love Again - D.O.A.

TAPE J Women In Love - Beautiful Girls - Sinner's Swing - Hear About It Later - Unchained - Push Comes To Shove - So This Is Love - Little Guitars (intro.) - Top Jimmy - Hot For Teacher

TAPE K 5150 - I'll Wait - Girl Gone Bad - Good Enough - Why Can't This Be Love - Get Up - Dreams - Summer Nights - Love Walks In

TAPE L Black Star - Far Beyond The Sun - I'll See The Light Tonight - Disciples Of Hell - I Am A Viking

TAPE M You Don't Remember, I'll Never Forget - Liar - Queen In Love - Fire - Magic Mirror - Trilogy, Opus 5 (Pt. 1)

TAPE N Shy Boy - Ladies Nite In Buffalo? - Goin' Crazy - Tobacco Road - Elephant Gun - Big Trouble - Bump And Grind (see R5)

TAPE 11 'Cause We Ended As Lovers - You Know What I Mean - Scatterbrain - Ice Cakes - The Great Spectacular - Cruise Control - Assembly Line - Crank It Up

TAPE 14 Honky Tonk Women - Gimmie Shelter - Midnight Rambler - Bitch - Can't Ya Hear Me Knockin' - While My Guitar Gently Weeps - Taxman - Get Back - And Your Bird Can Sing - Let It Be

TAPE 19 Highway Star - Lazy - Knocking At Your Back Door - Smoke On The Water - Rock Bottom - Lights Out - Communication Breakdown - Train Kept A Rollin'

Tape 22 Edge Of Insanity -Hot On Your Heels (Intro.) - In My Dreams - Shot In The Dark - Rock The Night - The Final Countdown

TAPE X1 Johnny B. Goode - Roll Over Beethoven - Honky Tonk, Pt. 1 - Memphis - Guitar Boogie Shuffle - Rock Around The Clock - Hound Dog - Rock This Town - Stray Cat Strut

TAPE X3 Sultans Of Swing - Hotel California - I Can't Tell You Why - Midnight At The Oasis - Peg - Kid Charlemagne - Reeling In The Years - Runnin' On Empty

TAPE X4 Midsummer's Daydream - Mood For A Day - Classical Gas - Embryonic Journey - Little Martha - Blackbird

NOTE-FOR-NOTE™ RHYTHM GUITAR AND FILLS - 2 TAPE SETS:

R1 (2 tapes) Runnin' With TheDevil - You Really Got Me - Ain't Talkin' 'Bout Love - I'm TheOne - Feel Your Love Tonight - Little Dreamer - Ice Cream Man - On Fire

R2 (2 tapes) You're No Good - Dance The Night Away - Somebody Get Me A Doctor - Bottoms Up! - Outta Love Again - D.O.A. - Women In Love - Beautiful Girls

R3 (2 tapes) Good Enough - Why Can't This Be Love - Summer Nights - Best Of Both Worlds - Meanstreet - Unchained - Little Guitars

R4 (2 tapes) 5150 - Jump - Panama - Top Jimmy - Drop Dead Legs - Hot For Teacher - Girl Gone Bad

R5 (2 tapes) Yankee Rose - Shy Boy - Goin' Crazy - Bump And Grind - Knucklebones - Just Like Paradise - The Bottom Line - Hot Dog And A Shake

R6 (2 tapes) Over The Mountain - Flying High Again - Believer - Diary Of A Madman - I Don't Know - Crazy Train - Mr. Crowley - Steal Away

R7 (2 tapes) Mine All Mine - When It's Love - A.F.U. (Naturally Wired) - Cabo Wabo - Source Of Infection - Black And Blue - Sucker In A 3 Piece

R8 (2 tapes) Good Times, Bad Times - Dazed And Confused I - Communication Breakdown - Heartbreaker - Since I've Been Loving You - Black Dog - Rock And Roll - Stairway To Heaven

R9 (2 tapes) The Song Remains The Same - The Rain Song - Over The Hills And Far Away - The Rover - Ten Years Gone - Achilles' Last Stand - Nobody's Fault But Mine

R10 (2 tapes) Surfing With The Alien - Ice 9 - Crushing Day - Always With Me, Always With You - Satch Boogie - Circles

R11 (2 tapes) Mr. Scary - Kiss Of Death - Dream Warriors - Unchain The Night - In My Dreams - Into The Fire - Tooth And Nail - Alone Again

R12 (2 tapes) Rising Force -Heaven Tonight - Dreaming - Riot In The Dungeons - Crystal Ball - Now Is The Time - Liar - Queen In Love - Fire

R13 (2 tapes) (avail. April 15) Texas Flood - Love Struck Baby - Pride And Joy - Couldn't Stand The Weather - Scuttle Buttin' - Tin Pan Alley - Rude Mood

Study all electric guitar styles in JIM GLEASON'S

The ROCK PERFORMER'S GUITAR METHOD

"This is a serious set of books with little in the way of personal softsell or ego-coddling. TRPGM is an exhaustive study of modern guitar playing. Topics are presented and explained in depth, supplying a complete foundation for the modern guitar student.

*After completing TRPGM, there shouldn't be anything out of reach anymore. The use of scale patterns as they lay on the entire neck and their transformations go further in exploring the fretboard than any book on rock guitar I've ever seen. I can't help feeling that Gleason really knows it all, but has packaged the course in a way that won't scare away rock players. If you want to understand the art of playing the guitar...and if you like heavy rock guitar, get The Rock Performer's Guitar Method. Highly recommended."...**GUITAR WORLD***

*"Book 1 by James Gleason is a comprehensive text that concentrates on soloing and rhythm playing...Book 1 is full of useful information and deals with its subject in a thorough manner."...**GUITAR PLAYER***

*"James Gleason's...BOOK 3 is jam-packed with important information on a variety of topics, including theory, ear training, scales, modes, chords, melody, rhythm and improvisation."...**GUITAR PLAYER***

THIS 1230 PAGE COURSE HAS TURNED GUITAR INTO A FINE SCIENCE.

SAVE $35.00!! BUY ALL FIVE BOOKS FOR $100.00.

Eleven 90-min. cassettes included!

Study this course for 30 days. If you're not blown away by your improvement, return the materials in new condition for a full refund (not incl. shipping).

BOOKS 1, 2 and 3 use standard notation and tablature. Each book includes:

- Three 90 minute lesson cassettes
- Progressive lesson guide
- Melodic scale & arpeggio patterns
- Rhythm tracks
- Solo examples
- Ear Training

BOOK 1 - 254 pages. An excellent foundation in Rock guitar playing. In addition to the material mentioned above: All right and left hand techniques, pentatonic scales and basic chords. Over 400 licks. Style studies of Van Halen, Malmsteen, Vai, Rhoads, Hendrix, Page, Clapton, Schenker, Berry, B.B. King. Three 90 minute lesson cassettes included. $30.00.

BOOK 2 - 312 pages. Advanced principles and application of fingering & technique. Music theory, reading, phrasing and accompaniment. Hundreds of scale, arpeggio, triad and chord fingerings. Learn to construct your own scale fingerings. Rhythmic concepts. Three 90 minute lesson cassettes included. $30.00.

BOOK 3 - 308 pages. A college level book on advanced improvisation and composition applicable to all guitar styles. Incredibly complete on fingering, modes, harmony, melody, chord construction and progression. 26 scale types, 25 arpeggio types and 4,000 chord fingerings. Three 90 minute lesson cassettes included. $30.00.

BOOK 4 - 304 pages. CO-AUTHORED BY JIM GLEASON and DAVE CREAMER. Dave played with Miles Davis and George Benson acclaimed him as the best young Jazz guitarist in the U.S. This definitive book on arpeggio fingerings includes every scale and chord in common use, the most complete dictionary of useful chord synonyms and scale tone chords ever assembled. Over 3000 arpeggio fingerings. Every related scale is shown for over 90 arpeggio types. Melodic arpeggio studies. One 90-min. cassette. $30.00.

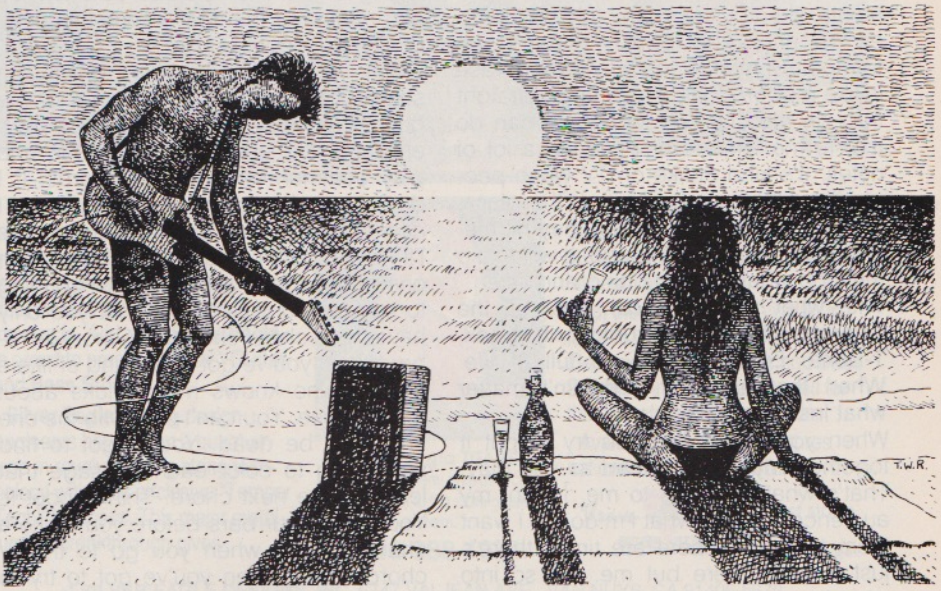
CHORD PROGRESSION BOOK. This 52-page book has the essential chord progressions used in Rock-related music from 1955 to the present. The 377 progressions are on one 90-minute LESSON cassette. $15.00.

PRICES (U.S. ORDERS POSTPAID): Solo tapes $15 each, Rhythm and fills tapes $20 per set, Books 1, 2, 3 and 4 $30.00 each, Chord Progression Book $15 each. California residents add 7% sales tax.

U.S. orders also shipped U.P.S., C.O.D.
Call (800) 678-3738
(800) 678-FRET

Dealer inquiries welcome.

FOREIGN ORDERS SHIPPED AIR MAIL:
Payable in U.S. Dollars
by International Money Order ONLY.
Canada and Mexico
add $3 per book.
All other foreign countries
add $12 per book 1-4, $4 per Chord Prog., 12 Tone or Rhythm Tracks Book, $2 per Note-For-Note Tape.
Allow 2 to 6 weeks for foreign delivery.



Rock Performance Music, Dept. G, P.O. Box 126, Berkeley, CA 94701-0126

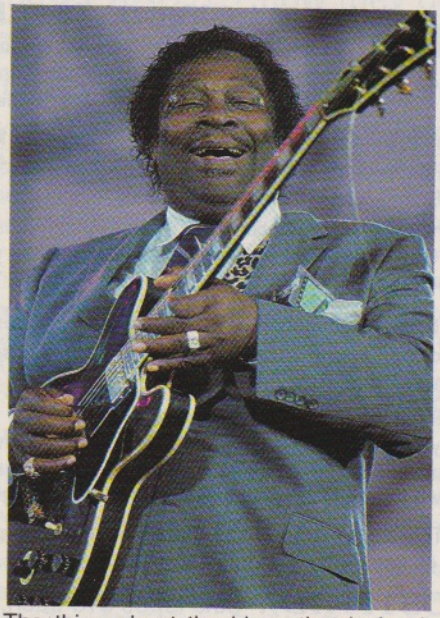
come visit his sister and my uncle, and have dinner on Sunday evening. In the South, when I was growing up, most of the time kids had to wait until after the adults had finished eating. The adults would be eating and we kids would be outside or in the living room playing. Usually the preacher would lay his guitar on the bed and that's how I'd get a hold of it. I was maybe 10 years old. One day he caught me. I felt sure he would get on me about it. My uncle scolded me a bit, but the Preacher said, don't scold him. He showed me three chords—I, IV, V—and I've been playing them ever since. That was my only music lesson. From that time on I never had anybody actually teach me. Of course, I bought records and tapes and everything. There are many things available to kids today that weren't available to us. The first time I ever saw a cassette tape player was in the 50s. The cassette itself was about a foot long and about eight or nine inches wide.

In those days you had 78s.

That was it. My idols were Lonnie Johnson and Blind Lemon. I heard Robert Johnson and Big Bill Broonzy, but for the guitar, Lonnie Johnson and Blind Lemon Jefferson were blues. When I started to hear Charlie Christian and Django Rheinhardt play jazz, that did it. In 1939 and '40, I heard T-Bone Walker on electric guitar play single string blues and that did it. I went crazy. In '43 I was 18 and just being drafted into the army. I had heard him, but when I heard "Stormy Monday," that's the one that did it. Ever since then it seemed to me that combining Blind Lemon, Lonnie Johnson and T-Bone Walker I could somehow make a cohesiveness between the blues and jazz and gospel on the guitar. I could hear it all intertwined. I also listened to other people on other instruments, like Louis Jordan, Johnny Hodges on alto, and Bobby Hackett on trumpet. Somehow the way they phrase is like a sword that seems to go straight through me. Just a few people can do that to me. They aren't playing a lot of notes. It's kind of like on TV when people like Ella Fitzgerald break the glass. Some of those notes, when they hit me, pierce right straight through. It will make me stop whatever I'm doing and listen.

With what you do, I can hear all the different influences, a trumpet riff, a sax, T-Bone. Every note is so full of life. When that happens it doesn't matter what instrument it is.

When you're doing it you try to put it together in your own head as you play. That's what happens to me. I want my audience to enjoy what I'm doing. I want them to feel it. There are times there's just nobody there but me. I'm so into what I'm doing. It's almost like the spirit leaves the body and gets into what I'm doing. After a while it comes back and says, 'I sure hope you enjoyed it, because I had a ball.' There are many other times when you can't seem to put it together. But there's never a time when I don't enjoy some of what I'm doing. There are many times it's like trying to tell a story and your punchline comes out before the rest of the story. Many nights good musicians paint beautiful pictures. Some guys seem to do it every time. Some of us just walk down the path of playing and there ain't no grass or trees or ladies or birds. We just go through it. There was another part of my career, which I don't think was recorded, when I used to think in terms of speed versus economy. I would take speed. Today it's always economy. I'd rather ration the notes.



Bob Leafe

The thing about the blues that is fascinating is where to hold back, the tension and release. I feel that's something you do like nobody else.

Thank you very much. I've played with some of the jazz players, some of the gospel players, some of the rock players, and I've learned to trail along and play common tones in the chords. If I don't know the chords, and most times I don't, as they play the beautiful chords I'll hold a common tone that leads from one chord to the other. What I'm trying to say to you is, knowing that you only have three chord changes in most of 12-bar blues, you've got to be kind of like a woman who knows many tricks about making love. You can't stay with the one and let it be dead. You've got to find something to color each passage that leads to the next chord. Think about it. You've got four bars before you make a change. Then when you go to the IV chord, that's when you've got to try to do something there before you get back to your tonic chord again. If you're playing any of the standards like "Body and Soul," it modulates to another key when you get into the bridge. Any of those standard tunes, you can play a chord on every beat if you wanted to. If your vocabulary is happening, you can make it work. Oscar Peterson, Tal Farlow, Howard Roberts, Kenny Burrell, George Benson, Wes Montgomery, Grant Green—each one of these guys, as far as I'm concerned, makes it work. If a guy wasn't a good musician, if he didn't have great ideas, you would still be considered a hell of a player, just by playing the chords that can go into a song. With blues you can't do that and make it be blues. That's where we cut the wheat from the chaff. Since you ain't got that much to work with, you're like a good cook. You're cooking beans and gravy and bread, but it's got to taste good, because that's all you got.

You draw from so many experiences but you put them together in a way that makes the whole thing happen.

I don't think there is anybody alive that hasn't at one time felt that whatever you were doing was meaningless to everybody except you. You think, I tried hard to do this, I moved the bed here and the tree there, and nobody seemed to say thanks, or it don't mean anything to anybody. Hey, I'm like the dog that went and got the paper—all I want is a little pat on the head. Yet, nobody gives it to you. You find yourself doing like what a kid does sometimes; he gets his own little ball and this little ball becomes his world. This little ball doesn't hurt him, this little ball is right there for him. You learn sometimes musically to kind of be withdrawn. All of us find different pacifiers.I've heard people say, 'I would go to school and try to learn. But even if I learn, I ain't going to be able to get the job I want. Nobody pays attention.' So they just don't go. Over the years in trying to play, I could never play like I wanted to. People said, 'Practice, practice.' I practice more now than I ever did. At that time I was practicing but it was kind of like my eating habits. I wasn't practicing right. A lot of slim people can eat as much as they want, but they eat properly. The food is properly prepared and they don't eat a lot of fat. They know how to eat. Well some of us get disgusted, and I was one of them. You could meet guys who could never play it right and meet them six months later and they're playing like mad. That disgusts me. I've been trying to play for years and it ain't happening. Finally somebody comes up and says, 'Man, I sure enjoy what you're doing.' That one little something is like a little pat on the head. Then you start to feel a little bit of that frustration leave and you get a feel-

ing that maybe I am doing a little better. That's what got me into the sound. It was nothing that I was looking for. I still don't play the sound that I'm hearing. I still hear something that I've never played yet. It not technical notes, but a simple sound. I love horns. I also like the voice, hearing people sing. I want to hear a sound that I have never heard, that would be more related to a violin. I just go crazy when Stephane Grappelli plays. I want to hear something similar to that on the guitar.

His bow is such a power source. On guitar it takes so much more effort to get the strings going like that.

I like to hear guys with the synthesizer, but it doesn't do what I want. I was so glad when they finally made synthesizers that guitar players could use. I've got a synth at home, an RX7, and an Amiga computer. I got an Amiga on the bus that I carry with me all the time. I use the Deluxe Music package, where you can write on the screen. My new album, *King of the Blues 1989*, has some MIDI stuff on it. I like a lot of it, but some of it makes me a little lazy because it sounds so good and you just play to hear the sound of it. You don't have to work as hard.

When you use something more complicated than the basic setup, do you still have the range of timbres that you normally get?

Yes, but I'm not into it as much as some of the guys that play loud all the time. A lot of that stuff I find you don't get all the good qualities unless you open up and let go. I noticed U2 when I was working with them; they kind of felt it out. A lot of this is my fault, it's not the equipment's fault. It's my fault for not knowing how to use it properly. The guys that use it every day can bend the strings right in synch with computers. They can play five or six different synthesizers and each instrument plays along with them.

It's tough to keep control and have as wide a range of dynamics. That would be a deterrent because that is such a big part of what you do.

I have a good time with it, stumbling around at home, because I've gotten sensitive to writing more and it's nice to be able to go to my apartment and set my junk up. The only problem I have is with the drummer. Me and the drum machine don't work yet. I haven't learned how to program it to play some of the things that I want it to play.

On a more basic level, you are known for your vocals and singing guitar work. Where do chords fit in for you?

As I said earlier, I've got that bluesy part of me, the gospel part of me, and also got that light jazzy part of me. It's not so much modern jazz, but more of the Dixieland. That's why I'm single string most all the time. But I feel sometimes my chords are nothing. I'm no good in chords. I like the 13ths and 9ths. I never use the Maj 7th unless I'm playing a tune that I feel required to. To me, the Maj 7th doesn't work good in the blues. I always use the dominant, whatever it is. You can hear the flat 7th. The major 7th takes away from it for real blues. I have a tune that I'm doing now, "Welcome My Love, Take Off Your Shoes." The arranger did a beautiful arrangement on it. He put a Maj 7th at the end. I said, 'What are you trying to prove? You made a beautiful arrangement all the way through, but in the end why the Maj 7th? Everybody knows you know how to make a Maj 7th.' I have nothing against the Maj 7th, and if you're playing any of the standard tunes, they work. Very few people I hear put the Maj 7th in blues and make it work. To me, it's like you've been a nice guy until you're ready to leave, and then you moon everybody.

The other night I heard you play things you never had before. They were more rocked up and Hendrix-like.

Well, after forty years, I guess it's safe to come out of the closet. I feel now that people know me, they will maybe except me doing things a little differently. They wouldn't have accepted it years ago. But, now I can turn loose and be me, because I have nothing to lose.

HOT TIPS FROM SILVER EAGLE

TITAN™ STRINGS

With the multitude of guitar and bass strings on the market, serious guitar players have to look to a leader to provide the very best product for their playing and performing needs. And now, **Silver Eagle** is proud to present **TITAN™ Guitar** and **Bass Strings**.

Silver Eagle's string design engineers have taken a quantum leap in revolutionizing string technology with their exclusive "Temper Tech™" process. This major metallurgical breakthrough gives

"If you're looking for **TITANS™** and can't find them, give us a call. We'll refer you to the store nearest you that carries them."

1-818-988-1334

TITAN™ Guitar and **Bass Strings** the colossal power, brilliance, and sustain you're looking for, and they last and last and last!

So, the next time you visit your favorite music store, ask for...No, *Demand* **TITAN™ Guitar** and **Bass Strings**. And prepare yourself for the ultimate string experience.

Available at finer music stores nationwide. **TITAN™ Strings**

From SILVER EAGLE® ACCESSORIES FOR THE MUSICIAN

The best straps. Now, the best strings.

© **SILVER EAGLE DESIGNS, INC.** 6747 VALJEAN AVE., VAN NUYS, CA 91406-5870

By Andy Aledort

SPANISH FLY

Eddie Van Halen followed up 1978's guitar solo masterpiece, "Eruption," with this acoustic solo piece from *Van Halen II*, further establishing himself as the man for the future of rock guitar. This piece is played on a nylon-string classical acoustic guitar, tuned down a whole step. Tuning down makes the guitar easier to play, thus enabling Eddie to play the fast patterns a little faster still, and he does play fast. Tuning down also gives the guitar a deeper, richer tone. The opening phrase of tapped harmonics is articulated by tapping the strings at the frets indicated in parenthesis, while holding the chord forms, which can be determined by fretting all the notes in any given bar at once. The rest of the piece is pure virtuosity, featuring the tapping techniques and aggressive attack that Eddie is known for. Many of the phrases illustrate the great amount of left hand strength Eddie has, and working on this picece will strengthen anybody's chops. The piece is also in Free Time, so the time signatures shown in parenthesis reflect the shifting flow of the phrases. The second half of the piece is made up almost exclusively of tapped triplet figures which outline a wide variety of triads. Figuring out what is going on musically within the piece, let alone physically, will help you tremendously in terms of fretboard recognition, as well as supplying a lesson in chordal resolutions.

WHEN LOVE COMES TO TOWN

Not often are two musical giants such as B.B. King and U2 mentioned in the same breath, but Bono and the Edge did write this tune for B.B., which he lays into with his usual power and soul. The first verse is just an E pedal, which releases to the 1V chord (A) for the chorus, both sections featuring sparse rhythm guitar from the Edge. As usual, the Edge's guitar signal is wetted up with a bit of slap-back echo mixed with ambient delay. The second verse outlines the 1V chord as in a blues, but returns to an E pedal without completing the standard blues form. The intertude features typical "EDGE- work," as suspended chords are arpeggiated and sustained with echo effects. Both of B.B.'s guitar solos showcase his unique phraseology, leaning on E pentatonic major (E,F#,G#,B,C#), and E pentatonic minor (E,G,A,B,D). Some of the unusual things he does are bending the A note, first string, fifth fret, up a whole step with his index finger, often holding the bend and continuing to pick the string; bending the B note, first string, seventh fret, up a step and a half; playing entire solos in one position and never playing the exact same thing twice. There is only one B.B. King, and it's great to see him playing in a situation which should earn him a horde of new fans. I strongly suggest listening to *B.B. King Live at the Regal*, to hear some of the greatest blues guitar playing ever.

YOU KNOW WHAT I MEAN

Truly one of the greatest and most influencial rock records ever produced, Beck's *Blow by Blow* established new standards for rock and fusion gutarists alike. The tune starts with a funky rhythm part outlining a D9 tonality with added tensions—the 13th (B) and the #9 (F). Jeff's supplementary figure before the melody enters is based on D pentatonic minor (D,F,G,A,C). This note is often articulated by getting some of the thumb into the pick attack, creating a hollow, nasal tone, which borders on creating artificial harmonics. Picking at different points along the length of the string creates a variety of tonal characteristics. The melody (doubled by the synth) is based on D Mixolydian (D, E, F#, G, A, B,C). Jeff's first solo is in 6/4 time and features a shift to the IV chord (G) with keyboards, bass and rhythm guitar playing the same backing riff. Jeff's lines are based on G Mixolydian (G,A,B,C,D,E,F), and his opening phrase utilizes "sixth" figures which are common to blues and country guitar playing. Just when you think Jeff is going to end a phrase in a typical way, he throws a monkey wrench at you with an unusual twist, dancing on the edge of a phrase as only he can. The backing part moves up a step to A and Jeff's lines here are based on A Mixolydian (A,B,C#, D,E,F#,G), with brief use of C♮. Moving back to the I chord, the lines are based on D Mixolydian. Notice how Jeff changes his tone, shifting from a thin, needly tone, to a thick, brassy, distorted tone. So many of Jeff's phrases are also very melodic, especially during the trades against the melody. This is something all guitarists should strive for. The second time the tune moves to the 1V chord the song stays in 4/4 time, and Jeff's soloing here is some of the best you'll ever hear. Jeff utilizes A pentatonic major (A,B,C#,E,F#), briefly over the A chord. There are precious few guitarists who play with as much style and personality as Jeff Beck.

JESSICA

Dickey Betts has a knack for writing great instrumentals. Les Dudek played acoustic guitar on this track and lays down a solid groove (trivia hounds will remember that Les was married to Cher for a while and she sang in his Black Rose Band). The melody is based on A Mixolydian (A,B,C#,D,E,F#,G), with rare use of the seventh tone (G), and is harmonized a third above by another guitar. Both electric guitars sound like Les Pauls (a Betts trademark) played through Marshalls that are idling at a moderate volume, producing a clear tone. Betts also is to be commended for his clean articulation and pure touch. This is not a difficult tune to recreate, as all the phrases are very straightforward and not fast, but care should be taken to play the phrases cleanly. The section preceding the piano solo features two guitars and piano (arranged here for guitar) playing different syncopations against each other, again not difficult to recreate. Following Chuck Leavell's piano solo, the tonality shifts to D major and Betts launches into a long solo based primarily on D pentatonic major (D,E,F#,A,B), featuring an endless array of Betts-isms. This is a great tune to work on to learn new techniques and get an insight into great country rock guitar playing.

BE ALL, END ALL

All the rhythm parts in this tune are based on root-fifth chords moved all over the place, often played against a muted eighth-note pedal tone. This song is a great right hand workout, especially if you choose to play all the eighth-notes as downstrokes, which Scott and Danny do most of the time (Scott occasionally uses alternate picking instead). Note the tempo shift in the interlude section, featuring the chromatic riff against the E pedal. The tempo picks up again for the solo, which is based on E Phrygian♮3, also known as the fifth mode of A Harmonic minor. The second half of the solo, starting at bar 17, is based on E Mixolydian (E,F#, G#,A,B,C#,D), and is, in Dan's words, influenced by Tommy Bolin. The following fast phrase is based primarily on E Dorian (E,F#,G,A,B,C#,D), with the addition of the b5 (Bb), followed by the E blues scale (E,G,A,Bb B,D), leading up to a chromatically ascending tapped figure based on triplets. The final riff is a hodge-podge of assorted notes, but it works. Special thanks to Dan Spitz for taking time between sets to give me the lowdown on exactly how the tune is played, solos and all.

Hot Licks® Video Tapes

The tapes that really teach

ARLEN ROTH
Learning Rock & Heavy Metal Guitar

*A **beginners' primer in Rock & Metal. Bending, vibrato, whammy-bar** styles, **"flash" tricks** and more. **(one hour)***

Chicago Blues Guitar

*Let the man behind the movie **"Crossroads"** show you **blues string bending, solos, licks,** and **how to get the most feeling out of your guitar! (one hour)***

VINNIE MOORE
Advanced Lead Guitar

*Voted **BEST NEW TALENT** in Guitar Player, Guitar & Guitar World Magazines! **Let the best make you better!** Jammed with **advanced scales, licks** and **mastery! (one hour)***

RUDY SARZO OF WHITESNAKE
Bass Guitar Master Class

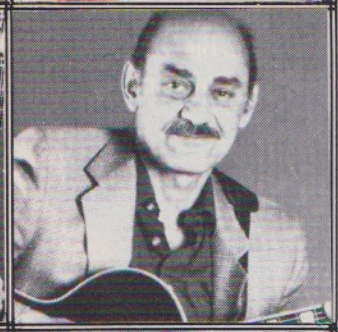
*Learn true rock bass from the man who has been the foundation for **OZZY, QUIET RIOT** & **WHITESNAKE!** An **incredible workout** to help make you the best! **(one hour)***

VIVIAN CAMPBELL OF WHITESNAKE
Lead Guitar Master Class

Advanced tricks, licks, exercises** and **solos** from the brilliant and eloquent lead guitarist from **DIO** and **WHITESNAKE.** An incredible workout guaranteed to make you better! **(one hour)

BRUCE KULICK OF KISS
Rock Guitar Master Class

Kiss's** fiery and inventive lead guitar player will show you his **advanced tapping, harmonics, whammy tricks, practice tips** and **solos.** A must! **(one hour)

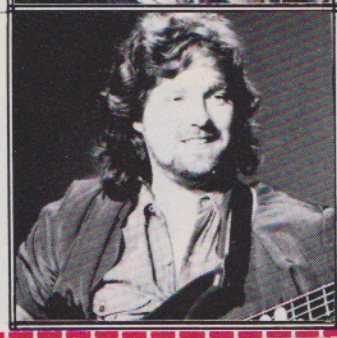


JOE PASS
Solo Jazz Guitar

*Solo jazz from its pre-eminent practicioner! From **chord substitutions** to **walking bass lines,** all the fingerstyle you need is here! Add jazz playing to your repetoire! **(one hour)***

STUART HAMM
Slap, Pop & Tap For the Bass

Advanced slapping, popping, tapping, arpeggios, contrapuntal playing, funk, chords** and more from the masterful bassist with **STEVE VAI, JOE SATRIANI** and **DAVID + DAVID. (one hour)



DAVE SPITZ "The Beast"
Bass Fundamentals

*Let the dynamic bassist with **BLACK SABBATH, WHITE LION,** and **IMPELLITTERRI** give you the rock solid foundation you need to become the best! **A must for the serious rocker! (one hour)***

Learn guitar, bass, keyboards, or drums with the best! There's no need to read music! Each video lesson is only $49.95 and is like taking at least 10 lessons with your favorite player! Order yours now by calling the HOT LICKS HOTLINE 914 763-8013.

YES! Please send me:

- ☐ VINNIE MOORE-ADVANCED LEAD GUITAR
- ☐ VIVIAN CAMPBELL OF WHITESNAKE-LEAD GUITAR
- ☐ ARLEN ROTH-LEARNING ROCK & HEAVY METAL GUITAR
- ☐ ARLEN ROTH-CHICAGO BLUES GUITAR
- ☐ BRUCE KULICK OF KISS-ROCK GUITAR
- ☐ JOE PASS-SOLO JAZZ GUITAR
- ☐ STUART HAMM-SLAP, POP & TAP FOR THE BASS
- ☐ DAVID SPITZ-BASS FUNDAMENTALS
- ☐ RUDY SARZO OF WHITESNAKE-BASS GUITAR
- ☐ VHS ☐ BETA ☐ PAL/VHS

Each video is $49.95 plus postage.
Postage: In US & Canada $4; Europe & S Amer. (air) $7; Asia & Aust. (air) $9. Checks allow 3-4 weeks. Checks accepted on US banks only and in US dollars

I enclose $_____ check or M.O. payable to: Hot Licks Productions, Inc. (US currency only. NYS res. add local tax)

Name _____
Address _____
City _____ State _____ Zip _____
Phone _____
Charge to my ☐ Visa ☐ Mastercard
Account no _____
Exp. date _____
Cardholder's signature _____

STORE INQUIRIES IN US CALL SILVER EAGLE COLLECT (818-786-8696)
STORE INQUIRIES IN CANADA CALL RUMARK VIDEO (416-789-7881)

HOT LICKS PRODUCTIONS INC, PO BOX 337, POUND RIDGE NY 10576, 914 763-8013

PM 489

TOUCH BASS *with* ROTOSOUND® BS 66

"A Great New Way to Play Rotosound"

These strings, custom gauged by Billy Sheehan, provide the time tested, world famous, Rotosound Swing Bass set with two special advantages:

1) A slightly lighter "G" string (.043), this provides a more even string to string tension across the neck and also makes bending easier.

2) A heavier "E" string (.110), which again provides a more even string to string tension, eliminating string "flop" or "rattle", and makes for a tighter low end with increased mass for more volume in the lower register. The (.110) gauge also facilitates tuning to a low "D" without the string bottoming out or loss of proper intonation.

Hear them for yourself on Billy's latest album featuring his new band "Mr. Big" or, better still, see him on his worldwide tour.

SOME DISTRIBUTORS:

Coast Wholesale Music Co.,
1215, West Walnut Street,
Compton,
California 90220.
(213) 774 3200

Efkay Musical Instruments Ltd.,
6969 Trans Canada Highway,
St. Laurent, Québec,
Canada H4T 1V8
(514) 331 8420

Harris-Teller Inc.,
7400, South Mason Avenue,
Chicago,
Illinois 60638.
(312) 496 2100

Midco International,
908, West Fayette Avenue,
P.O. Box 748, Effingham,
Illinois 62401.
(217) 342 9213

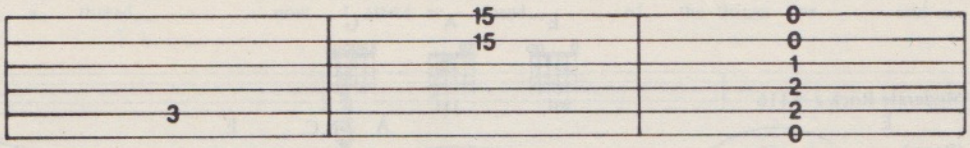
Musicorp.,
P.O. Box 31053,
Charleston,
South Carolina 29417.
(803) 763 9083

Strings Unlimited,
P.O. Box 6042,
Bridgewater,
New Jersey 08807.
(201) 707 9191

Photo: Glen La Ferman

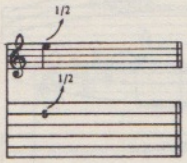
TABLATURE EXPLANATION

TABLATURE A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

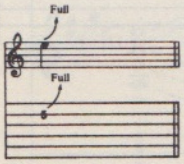


5th string, 3rd fret — *1st string, 15th fret, 2nd string, 15th fret, played together* — *an open E chord*

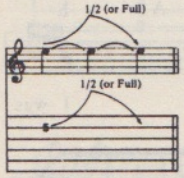
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



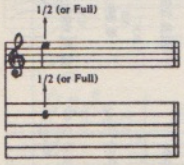
BEND: Strike the note and bend up ½ step (one fret).



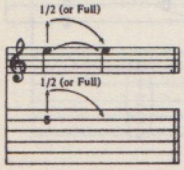
BEND: Strike the note and bend up a whole step (two frets).



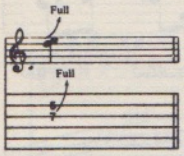
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



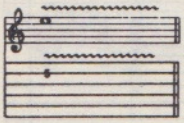
GHOST BEND: Bend the note up ½ (or whole) step, then strike it.



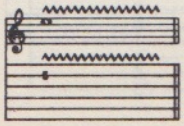
GHOST BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



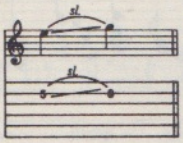
UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.



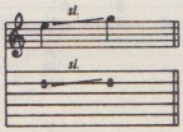
VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



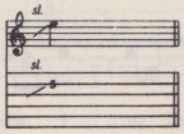
SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



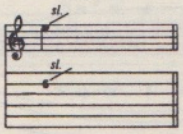
SLIDE: The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



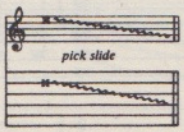
SLIDE: Same as above, except the second note is struck.



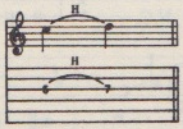
SLIDE: Slide up to the note indicated from a few frets below.



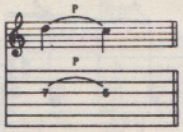
SLIDE: Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



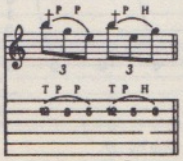
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



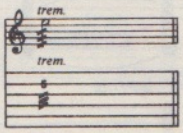
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



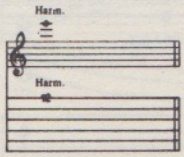
PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



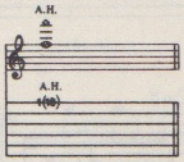
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



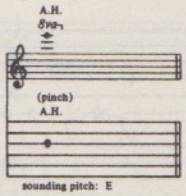
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



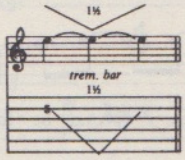
NATURAL HARMONIC: The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



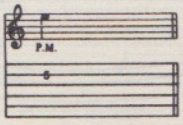
ARTIFICIAL HARMONIC: The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



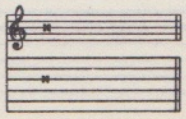
ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



PALM MUTE (P.M.): The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

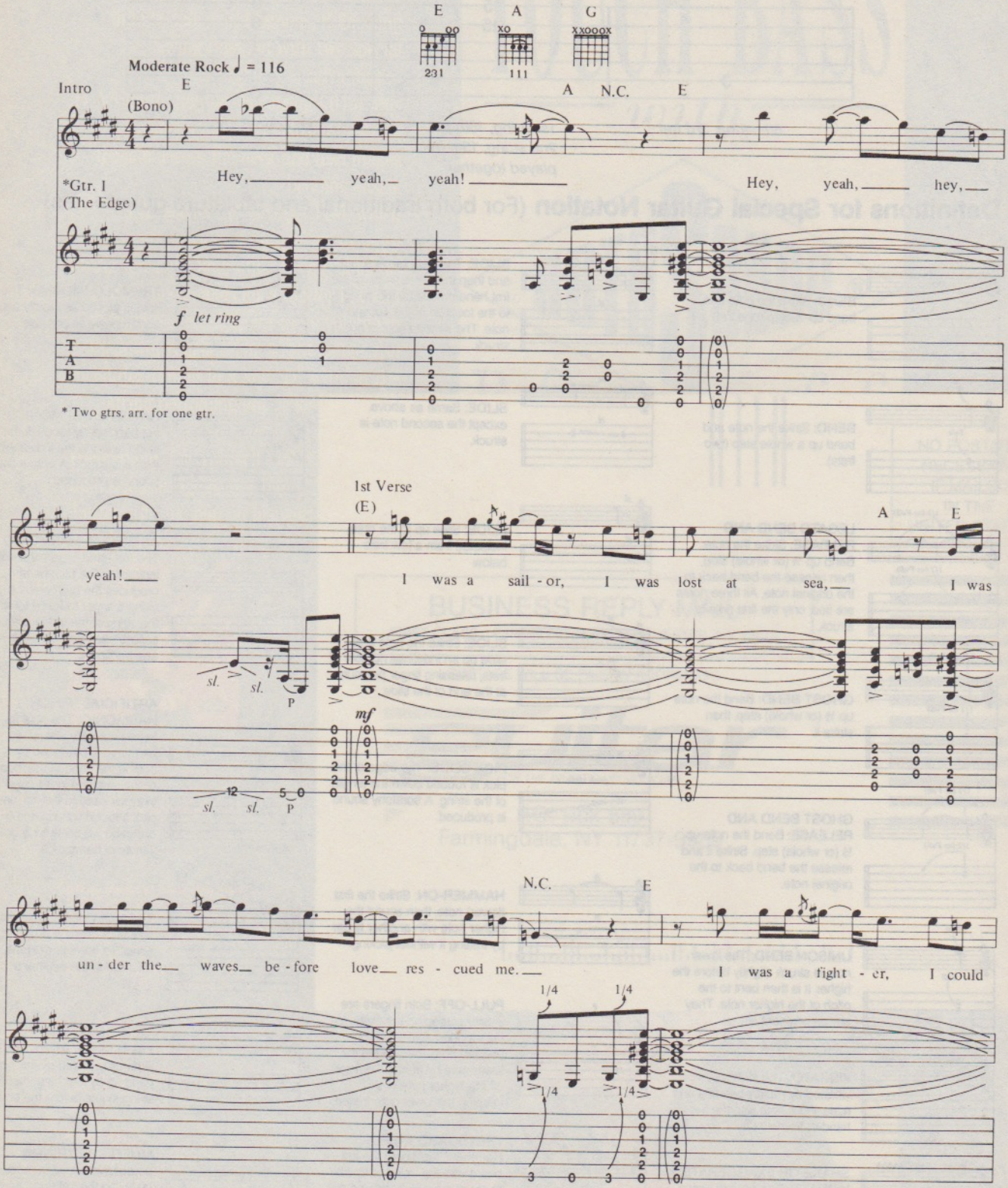
Tablature Explanation page 29

WHEN LOVE COMES TO TOWN

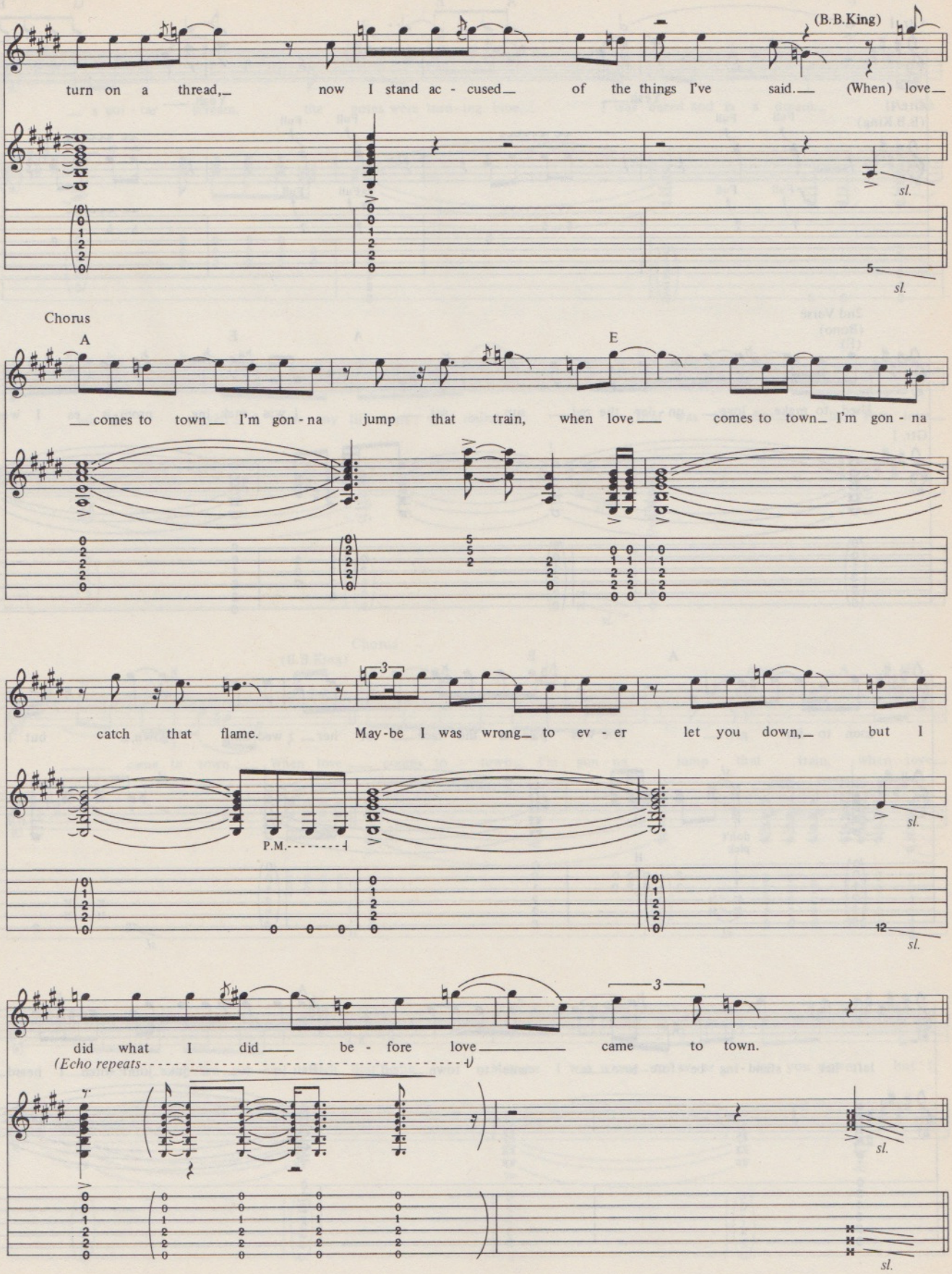
As Recorded by U2 and B.B. King

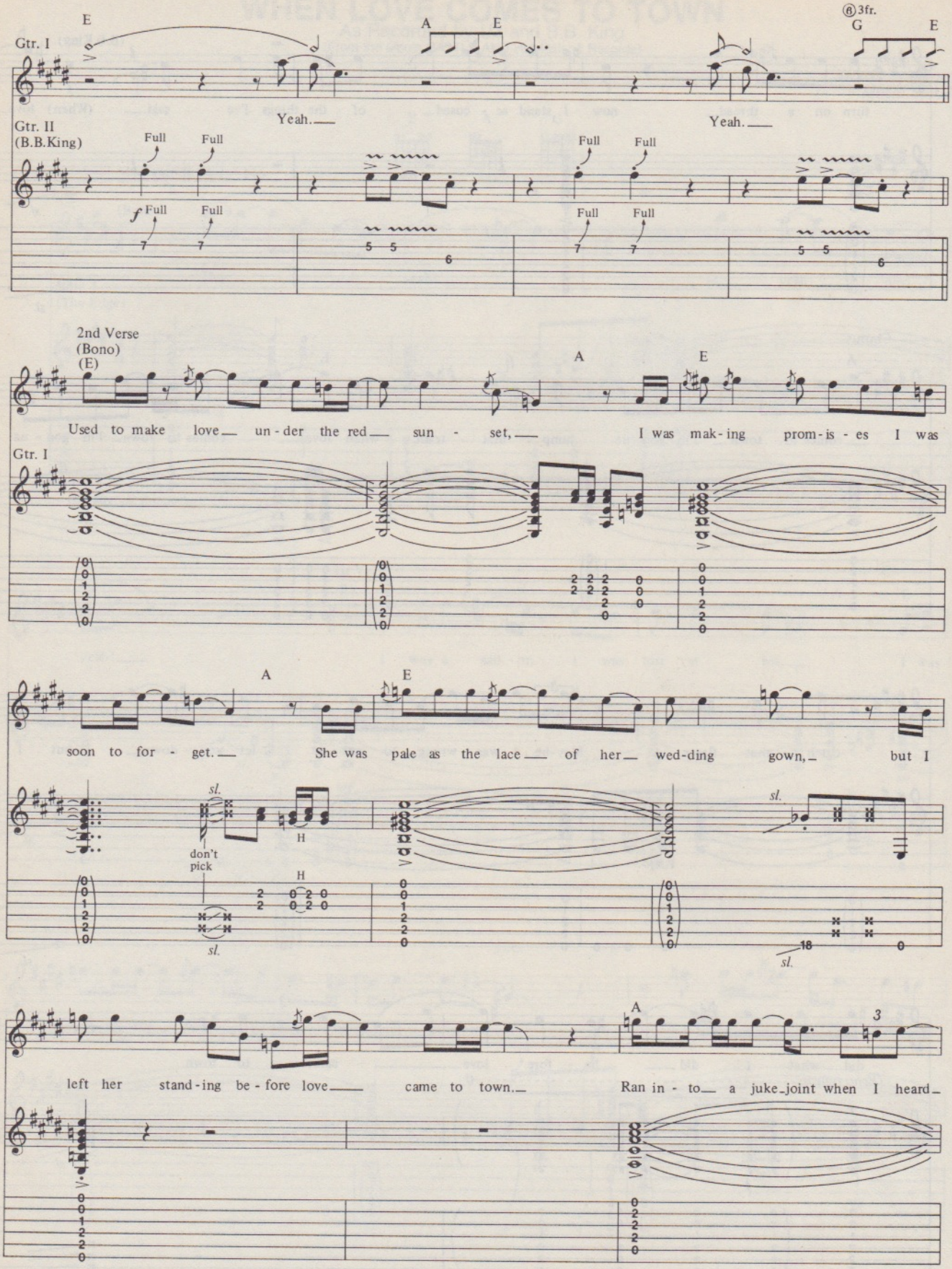
(From the album RATTLE AND HUM/Island Records)

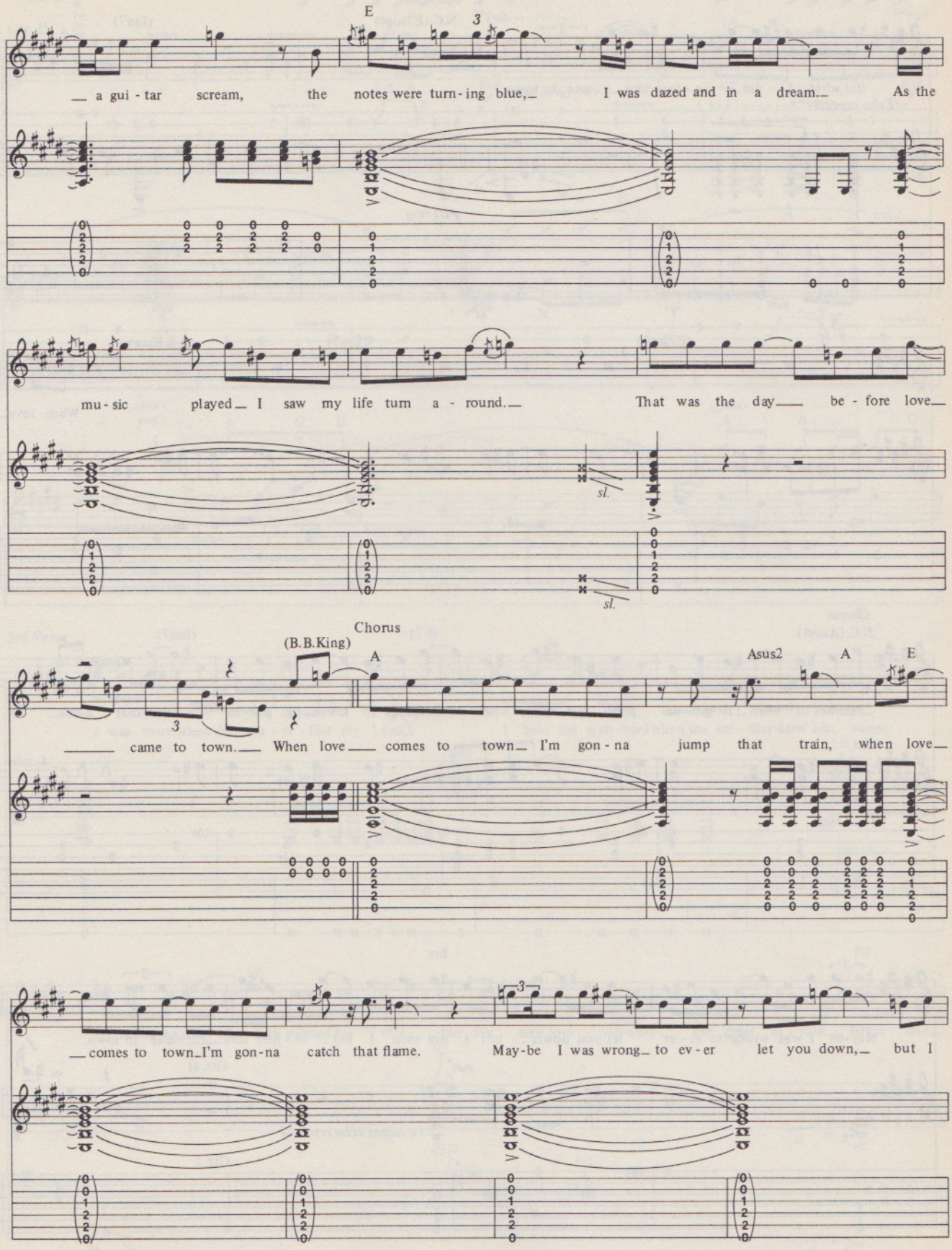
Words by Bono;
Music by U2

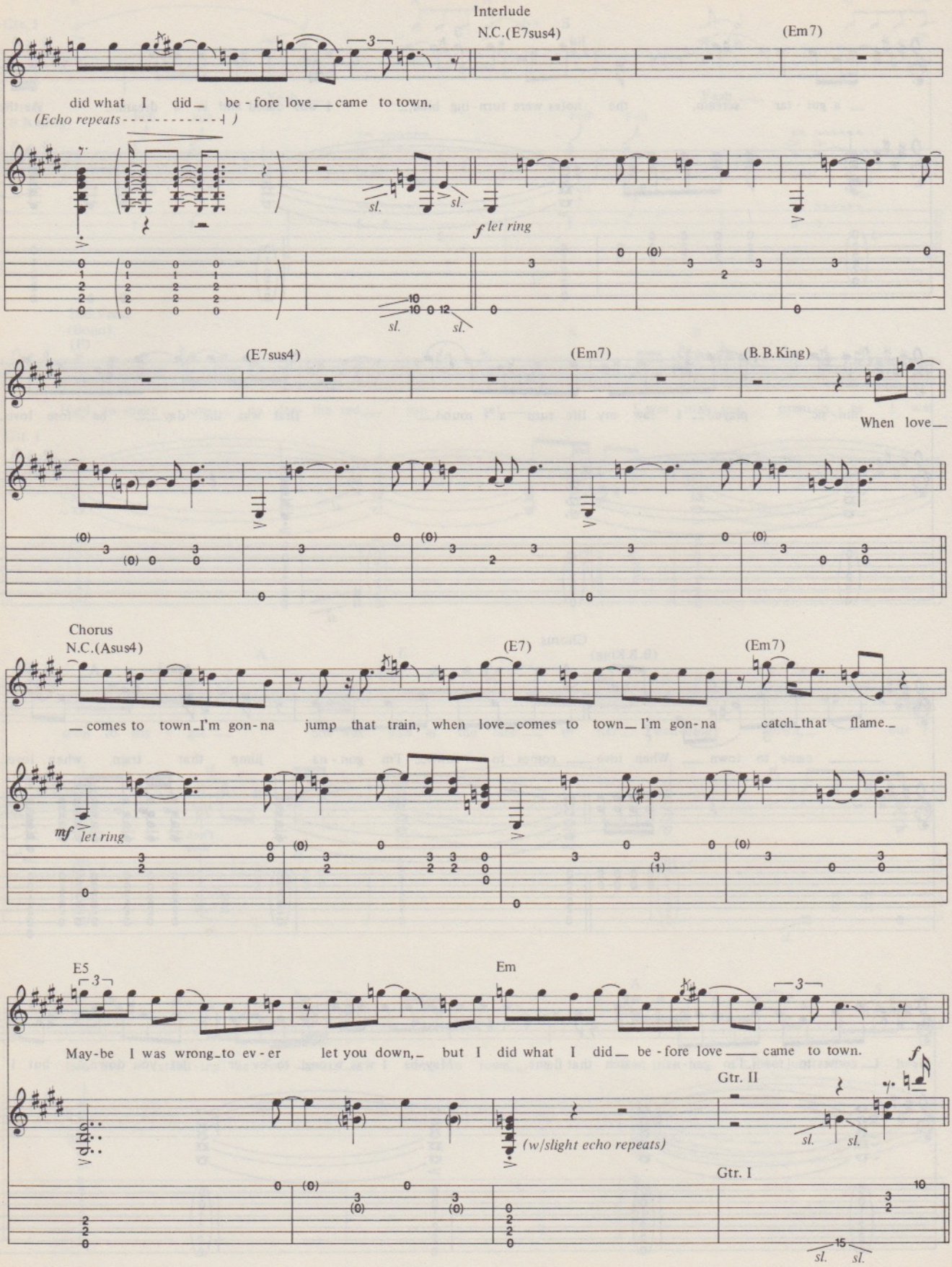


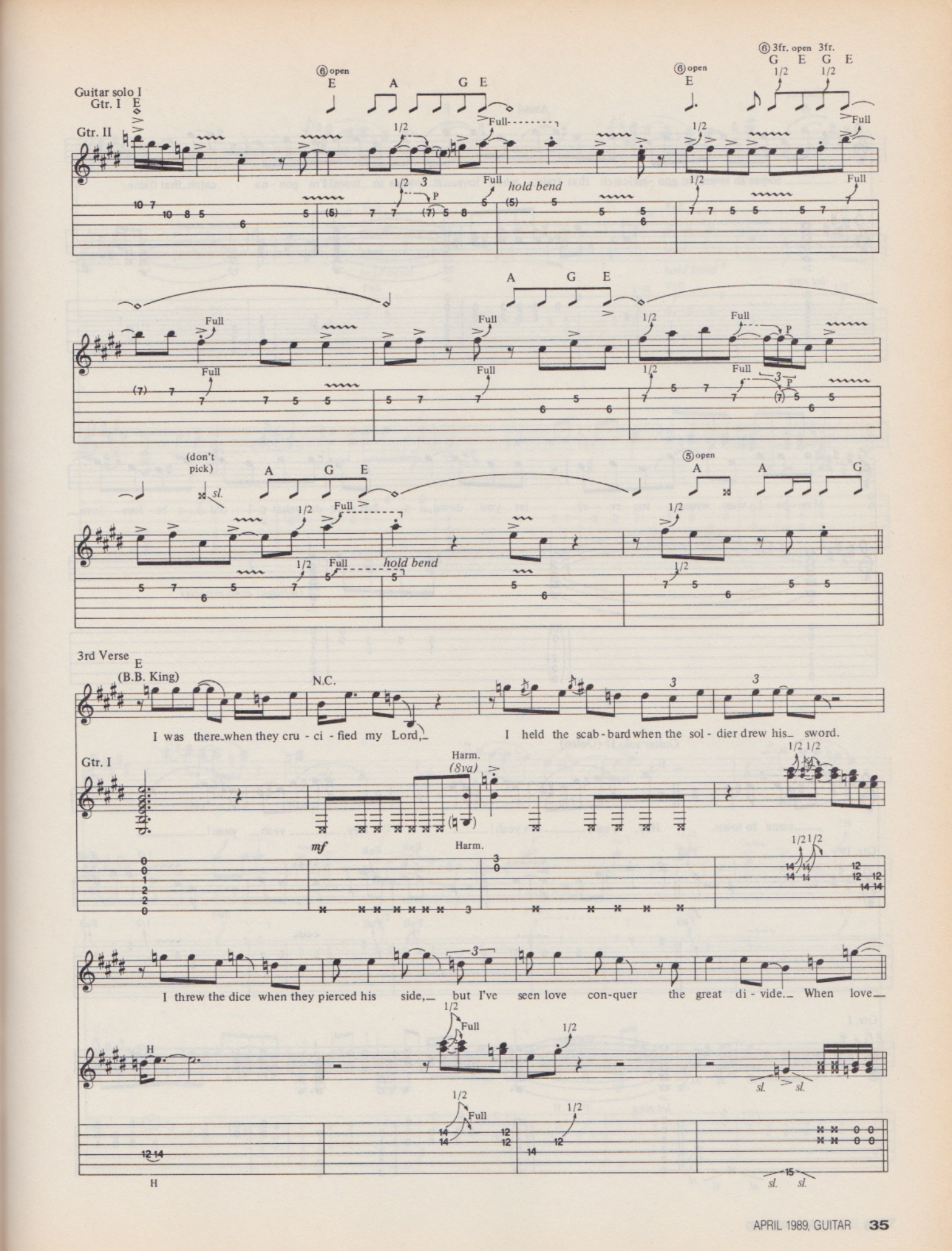
Copyright © 1988, 1989 by U2
All Rights for the U.S.A. Administered by Chappell & Co.
International Copyright Secured. Printed in U.S.A. All Rights Reserved. Used by Permission
Unauthorized copying, arranging, adapting, recording or public performance
is an infringement of copyright. Infringers are liable under the law.

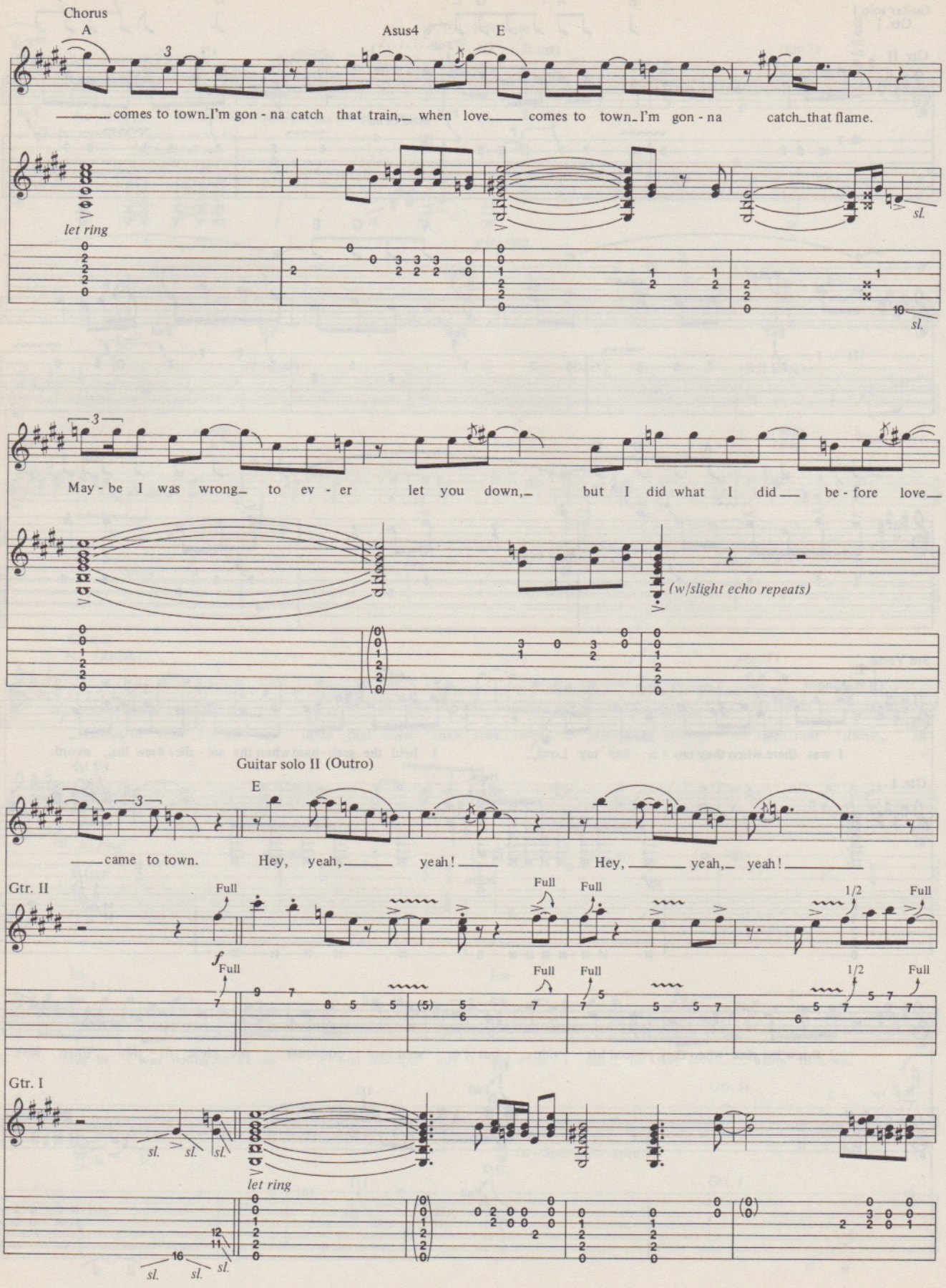

(B.B.King)
turn on a thread, now I stand ac - cused of the things I've said. (When) love
sl.
Chorus
A
E
comes to town I'm gon - na jump that train, when love comes to town I'm gon - na
catch that flame. May-be I was wrong to ev - er let you down, but I
P.M.
sl.
did what I did be - fore love came to town.
(Echo repeats
sl.

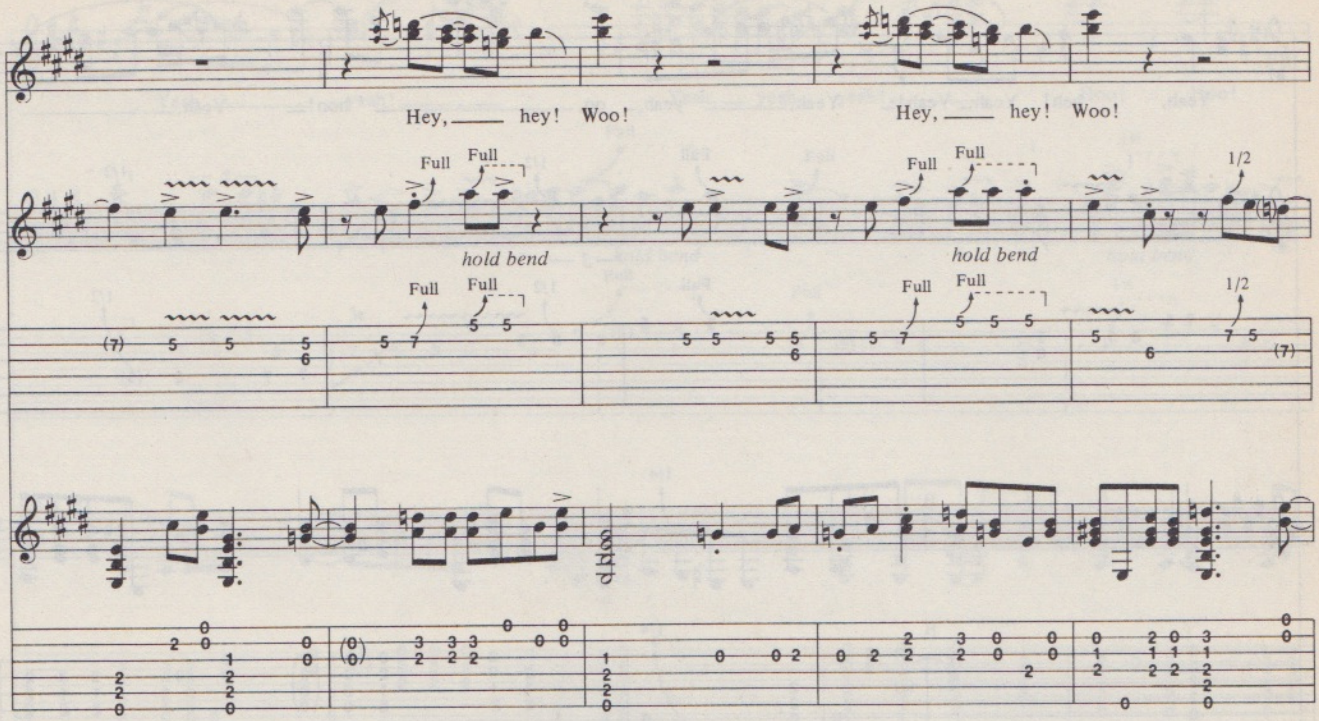

Gtr. I
E
A
E
⑥ 3fr.
G
E
Yeah.
Yeah.
Gtr. II
(B.B.King)
Full
Full
Full
Full
f Full
Full
Full
Full
2nd Verse
(Bono)
(E)
A
E
Used to make love un-der the red sun - set, I was mak-ing prom-is - es I was
Gtr. I
A
E
soon to for - get. She was pale as the lace of her wed-ding gown, but I
sl.
don't pick
H
sl.
sl.
sl.
A
3
left her stand-ing be-fore love came to town. Ran in - to a juke-joint when I heard

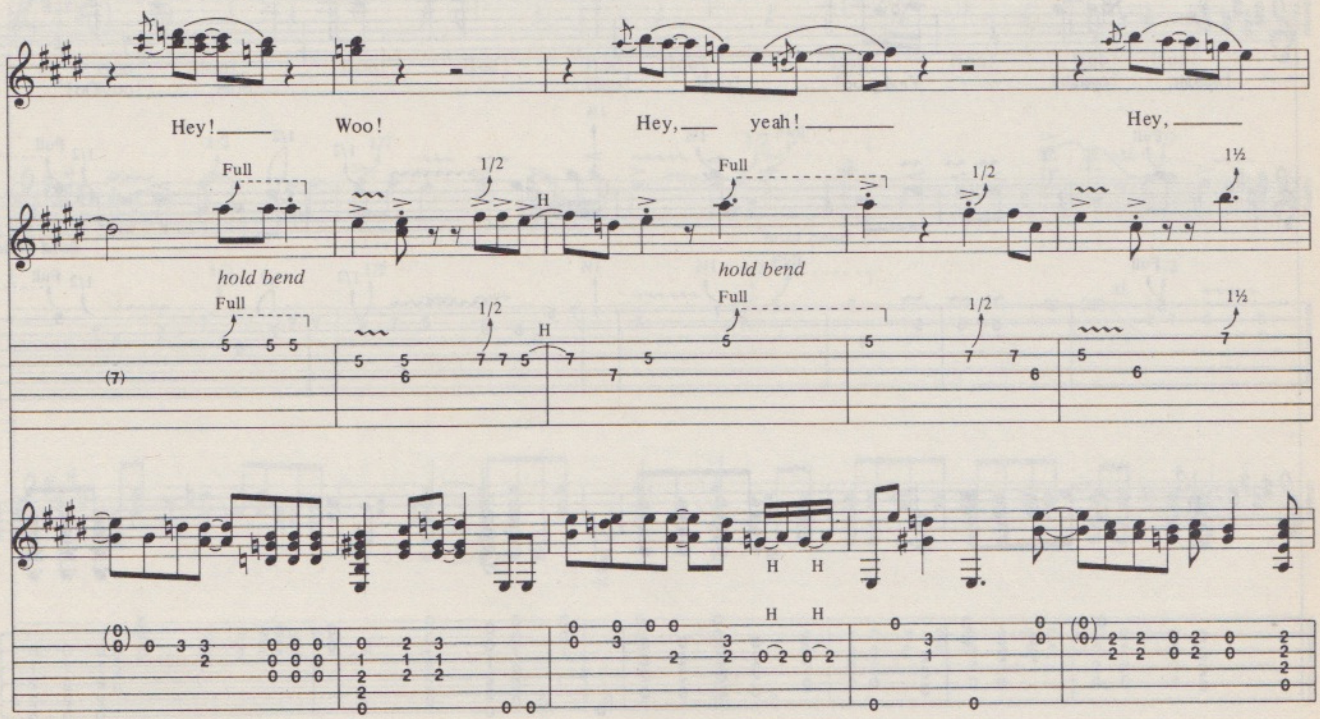

E
3
a gui - tar scream, the notes were turn - ing blue, I was dazed and in a dream. As the
mu - sic played I saw my life turn a - round. That was the day be - fore love
sl.
sl.
Chorus
(B.B.King)
A
Asus2
A
E
3
came to town. When love comes to town I'm gon - na jump that train, when love
comes to town I'm gon - na catch that flame. May - be I was wrong to ev - er let you down, but I

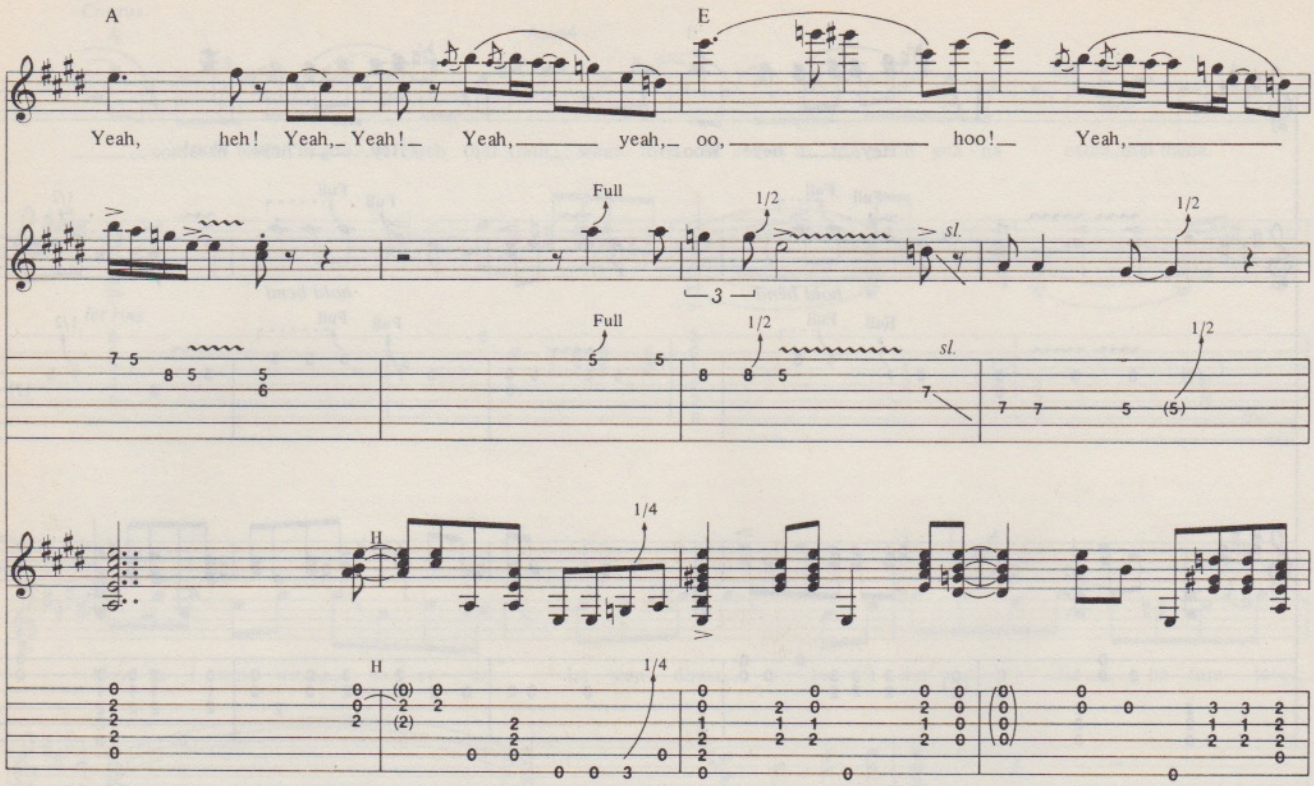

Interlude
N.C.(E7sus4)
(Em7)
did what I did be - fore love came to town.
(Echo repeats - - - - - - - - - - - -)
sl.
let ring
(E7sus4)
(Em7)
(B.B.King)
When love
Chorus
N.C.(Asus4)
(E7)
(Em7)
comes to town I'm gon - na jump that train, when love comes to town I'm gon - na catch that flame.
let ring
E5
Em
May-be I was wrong to ev - er let you down, but I did what I did be - fore love came to town.
Gtr. II
(w/slight echo repeats)
Gtr. I

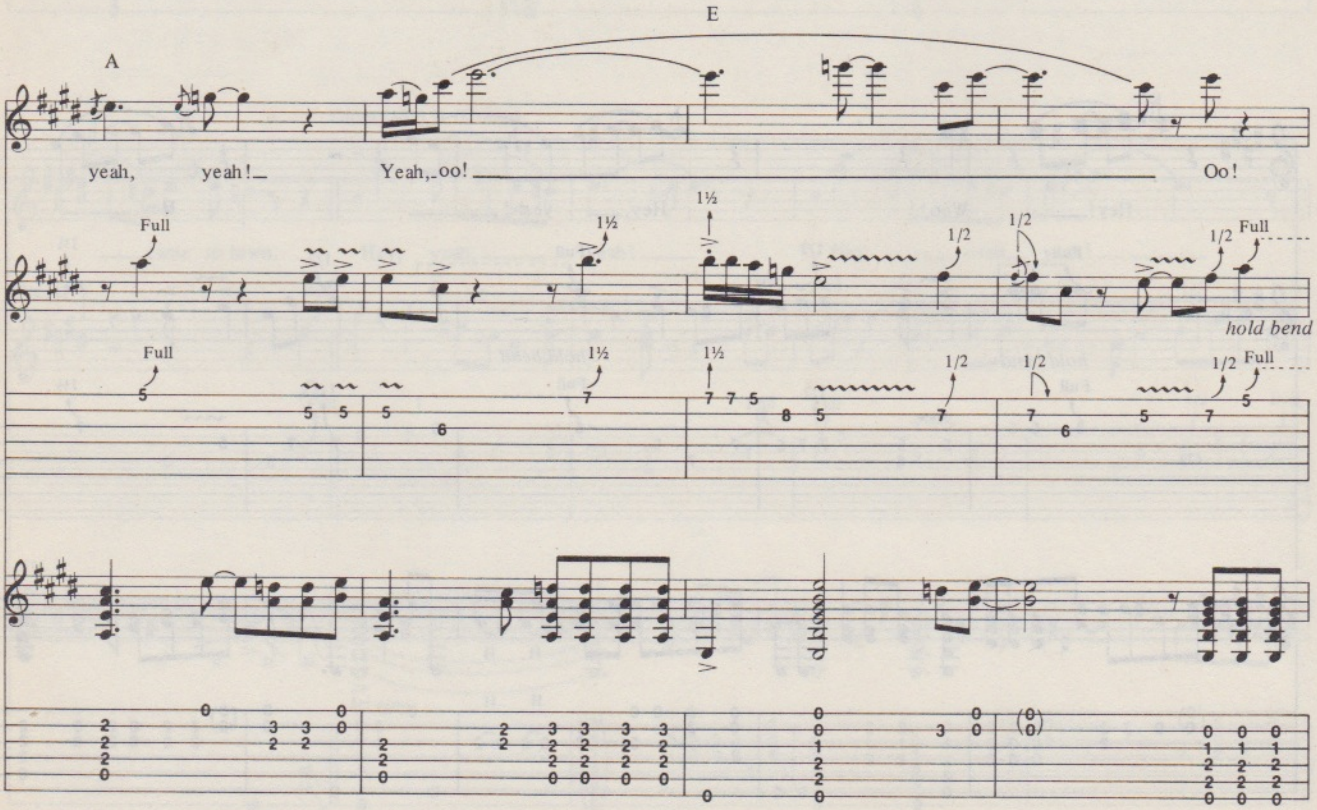

Guitar solo I
Gtr. I
Gtr. II
hold bend
(don't pick)
sl.
3rd Verse
(B.B. King)
N.C.
I was there when they cru - ci - fied my Lord,
I held the scab - bard when the sol - dier drew his sword.
Gtr. I
Harm.
(8va)
mf
I threw the dice when they pierced his side, but I've seen love con-quer the great di - vide. When love

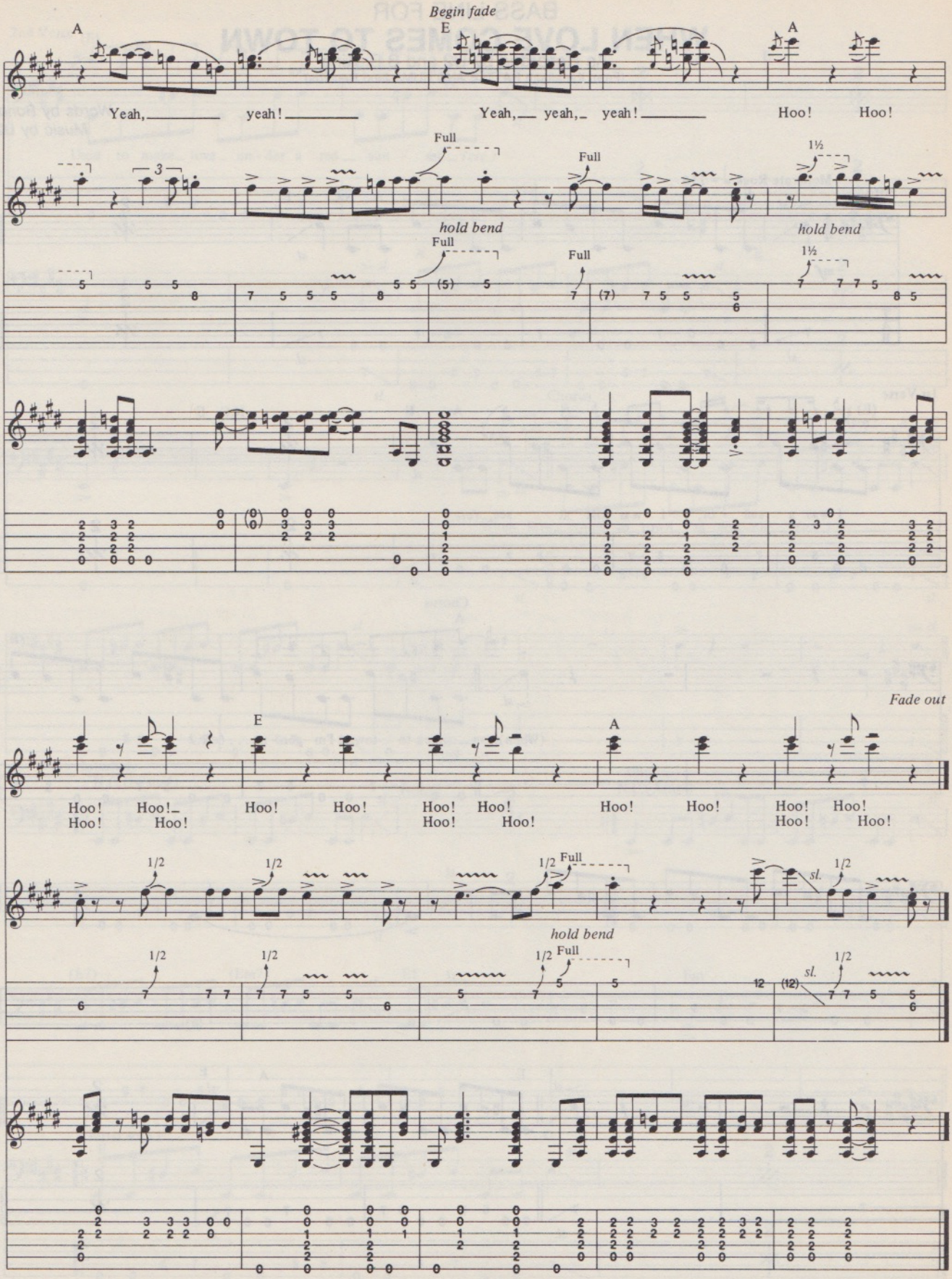

Chorus
A
Asus4
E
comes to town. I'm gon - na catch that train, when love comes to town. I'm gon - na catch that flame.
let ring
sl.
May - be I was wrong to ev - er let you down, but I did what I did be - fore love
(w/slight echo repeats)
Guitar solo II (Outro)
E
came to town. Hey, yeah, yeah! Hey, yeah, yeah!
Gtr. II
Full
1/2
Gtr. I
let ring


Hey, hey! Woo!
Hey, hey! Woo!
Full
hold bend
1/2


Hey! Woo!
Hey, yeah!
Hey,
Full
hold bend
1/2
H
1½


A
E
Yeah, heh! Yeah, Yeah! Yeah, yeah, oo, hoo! Yeah,
Full
1/2
sl.
3
H
1/4


A
E
yeah, yeah! Yeah, oo! Oo!
Full
1½
1/2
hold bend


Begin fade
A
E
A
Yeah, yeah! Yeah, yeah, yeah! Hoo! Hoo!
Full
Full
1½
hold bend
Full
Full
hold bend
1½
Fade out
E
A
Hoo! Hoo! Hoo! Hoo! Hoo! Hoo! Hoo! Hoo! Hoo! Hoo!
Hoo! Hoo! Hoo! Hoo! Hoo! Hoo!
1/2
1/2
1/2
Full
sl.
1/2
hold bend
1/2
1/2
1/2
Full
sl.
1/2

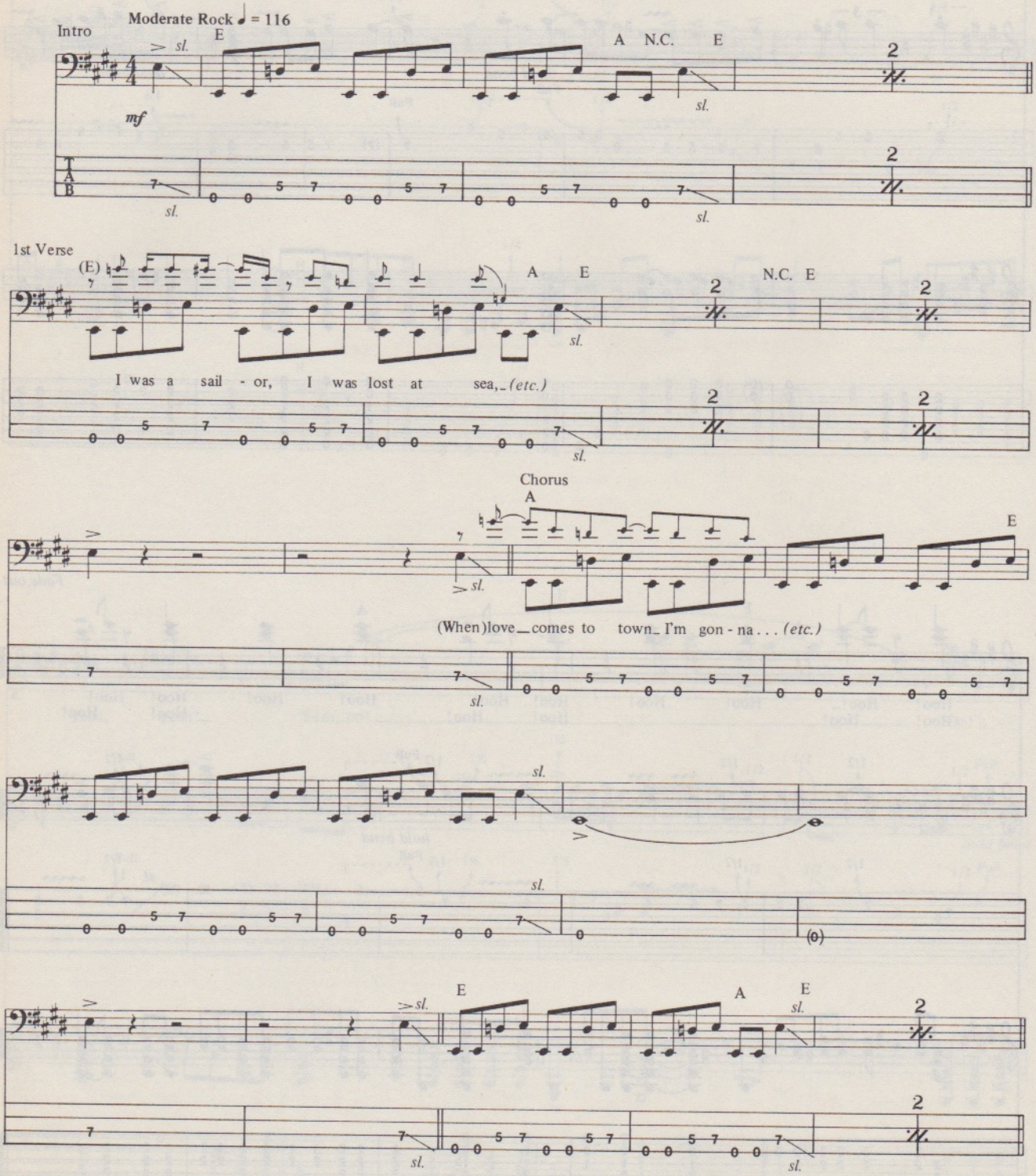
BASS LINE FOR

WHEN LOVE COMES TO TOWN

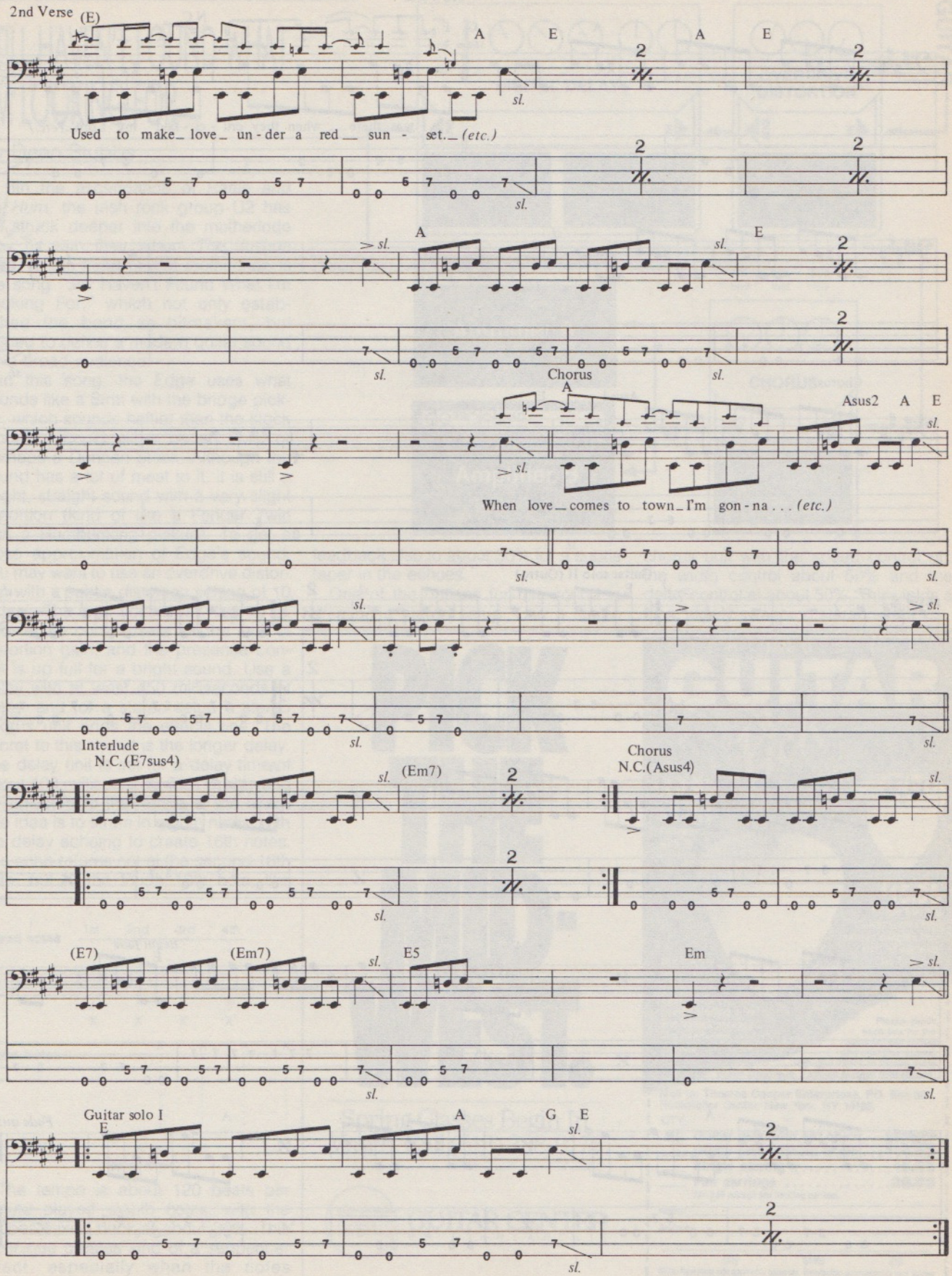
As Recorded by U2 and B.B. King

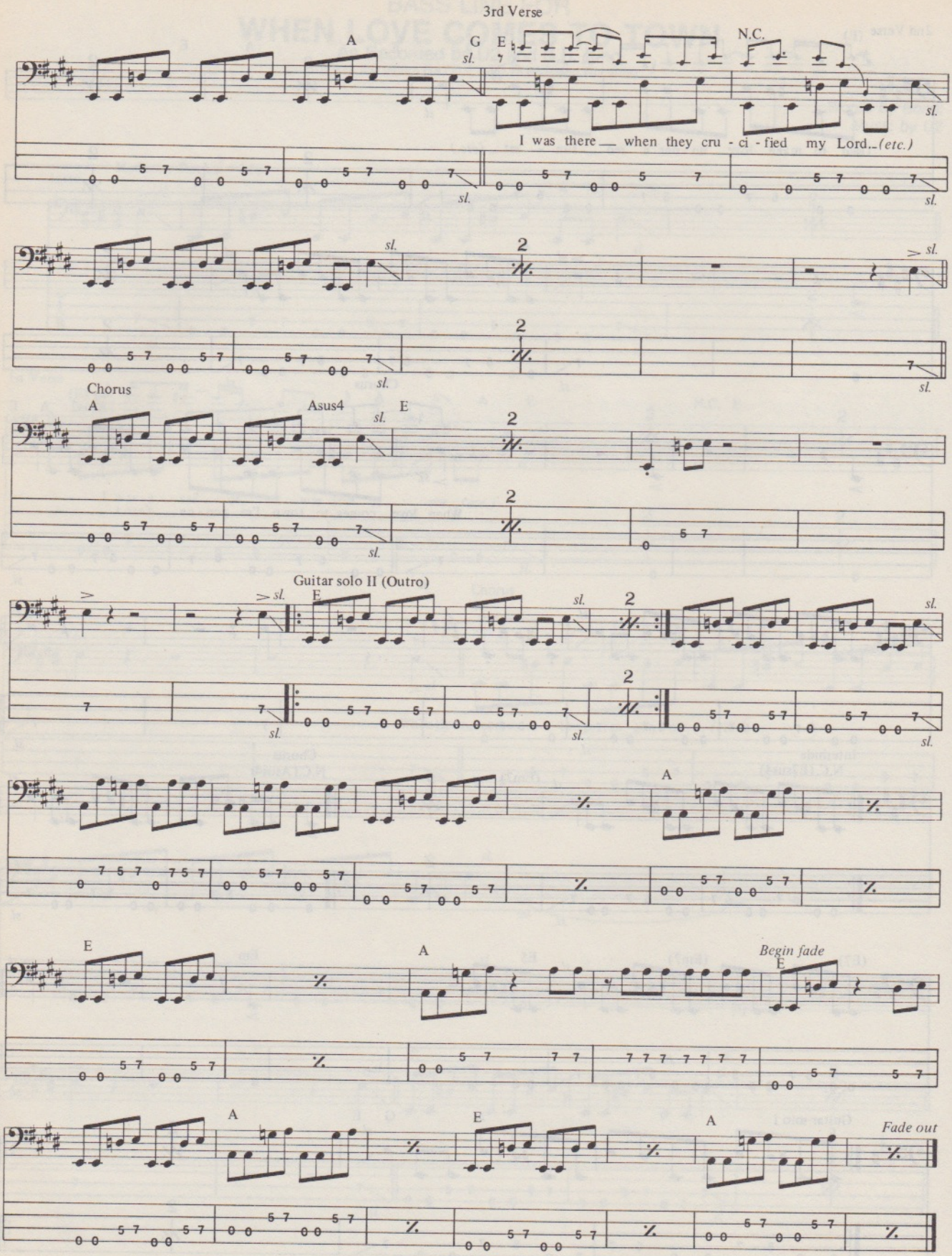
(From the album RATTLE AND HUM/Island Records)

Words by Bono;
Music by U2



Copyright©1988, 1989 by U2
All Rights for the U.S.A. Administered by Chappell & Co.
International Copyright Secured Printed in U.S.A. All Rights Reserved Used by Permission
Unauthorized copying, arranging, adapting, recording or public performance
is an infringement of copyright. Infingers are liable under the law.


2nd Verse
(E)
A
E
A
E
Used to make_ love_ un-der a red_ sun - set._ (etc.)
sl.
Chorus
Asus2
When love_ comes to town_ I'm gon-na . . . (etc.)
Interlude
N.C.(E7sus4)
(Em7)
Chorus
N.C.(Asus4)
(E7)
E5
Em
Guitar solo I
G

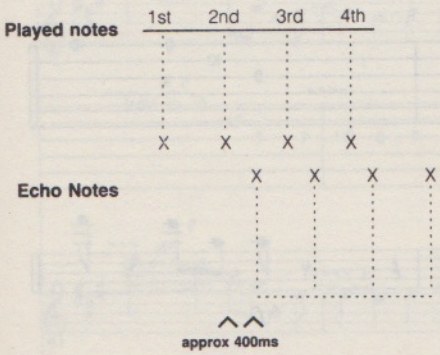

3rd Verse
A
G
E
N.C.
sl.
I was there when they cru - ci - fied my Lord...(etc.)
Chorus
A
Asus4
E
Guitar solo II (Outro)
E
A
E
A
Begin fade
E
A
E
A
Fade out

STILL HAVEN'T FOUND WHAT I'M LOOKING FOR

By Dean Stubbs

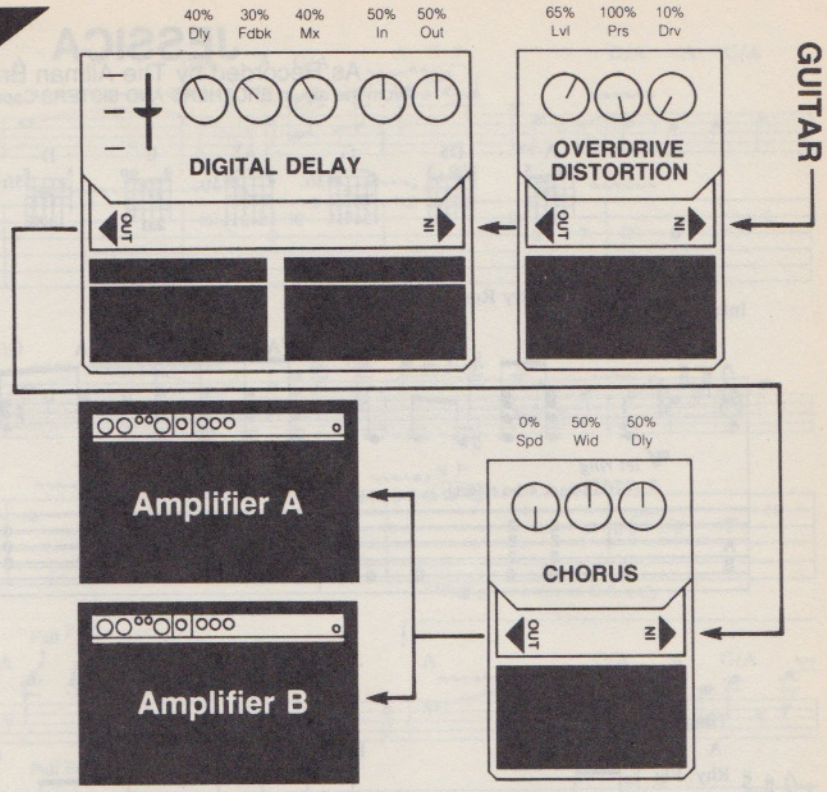
With the ascendance of *Rattle and Hum*, the Irish rock group U2 has struck deeper into the motherlode they hit with their album *The Joshua Tree*. At the heart of that motherlode is the song "Still Haven't Found What I'm Looking For," which not only established the band as hitmakers, but helped to define a modern guitar sound for a broad audience.

In this song, the Edge uses what sounds like a Strat with the bridge pickup, which sounds heftier than the stock model. It could either be an EMG or perhaps a Duncan Stack. Although the sound has a lot of meat to it, it is still a bright, straight sound with a very slight distortion (kind of like a Fender Twin with a Humbucking pickup). To get a close approximation of Edge's sound, you may want to use an overdrive distortion with a subtle distortion setting of 10 or less. The level control will have to be boosted to compensate for the lack of distortion gain, and the presence control is up full for a bright sound. Use a delay with at least 450 milliseconds of delay, and for a stereo setup a stereo chorus unit ends the effects line. The secret to this sound is the longer delay. The delay unit is set for a delay time of about 400 milliseconds. This will have to be adjusted to the tempo of the song. The idea is to strum in eighth notes, with the delay echoing to create 16th notes. The echo returns not at the second 16th note, but at the fourth 16th note, like this;



The tempo is about 120 beats per minute played eighth notes, with the echoes mixed back at about 30%. This technique creates kind of a sequencer effect, especially when the notes change before the echo/return. Set the feedback also to about 30% for a subtle taper in the echoes.

One of the options for this sound is creating a stereo setup. Use a stereo chorus unit with the speed control off, the width control about 50% and the delay control at about 50%. This yields a nice, slowly sweeping stereo effect.



PICK THE MID-WEST.

Spring Classes Begin In March. Call (612) 338-0175

GUITAR CENTER OF MINNEAPOLIS

STERLING SILVER GUITAR Pick

$29.95 Sterling Silver Guitar Pick Pendant with 18" sterling rope chain.

$15.95 Single Sterling Silver Guitar Pick earring dangles from sterling ear wire. (Avail. in prs.)

Our jewelry is handcrafted in the U.S.A. from the finest quality sterling silver and comes packaged in a handsome gift box.

Jewelry shown actual size.

Please check each box for the items of your choice and mail this coupon with your check or money order made payable to: **Thomas Cooper Enterprises.**

Mail to: **Thomas Cooper Enterprises,** P.O. Box 303, Rockefeller Center, New York, NY 10185.

QTY.

____ **Guitar pick with 18" chain . . . $29.95**
____ **Guitar pick without chain 14.95**
____ **Single earring 15.95**
____ **Pair earrings 28.95**

Add 2.50 postage and handling per item.

Name_____

Address_____

City State Zip

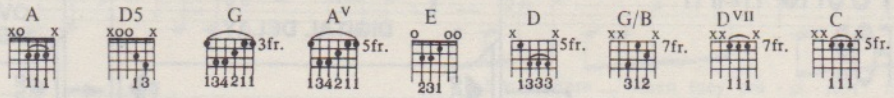
N.Y.S. Residents add applicable sales tax. Satisfaction guaranteed or your money back. Please allow 4-6 weeks for delivery. Dealer inquiries welcome.

Tablature Explanation page 29

JESSICA

As Recorded by The Allman Brothers
(From the album BROTHERS AND SISTERS/Capricorn Records)

Music by
Richard Betts



Uptempo Country Rock ♩= 208

Intro

Gtr. I (acous.)

A D/A A G/A A D/A A G/A

mf *let ring*
(w/slap-back echo effect)

(Band enters)

A D/A A G/A A D/A A G/A

Rhy. Fig. 1 (end Rhy. Fig. 1)

w/Rhy. Fig. 1

Gtr. II (elec.)

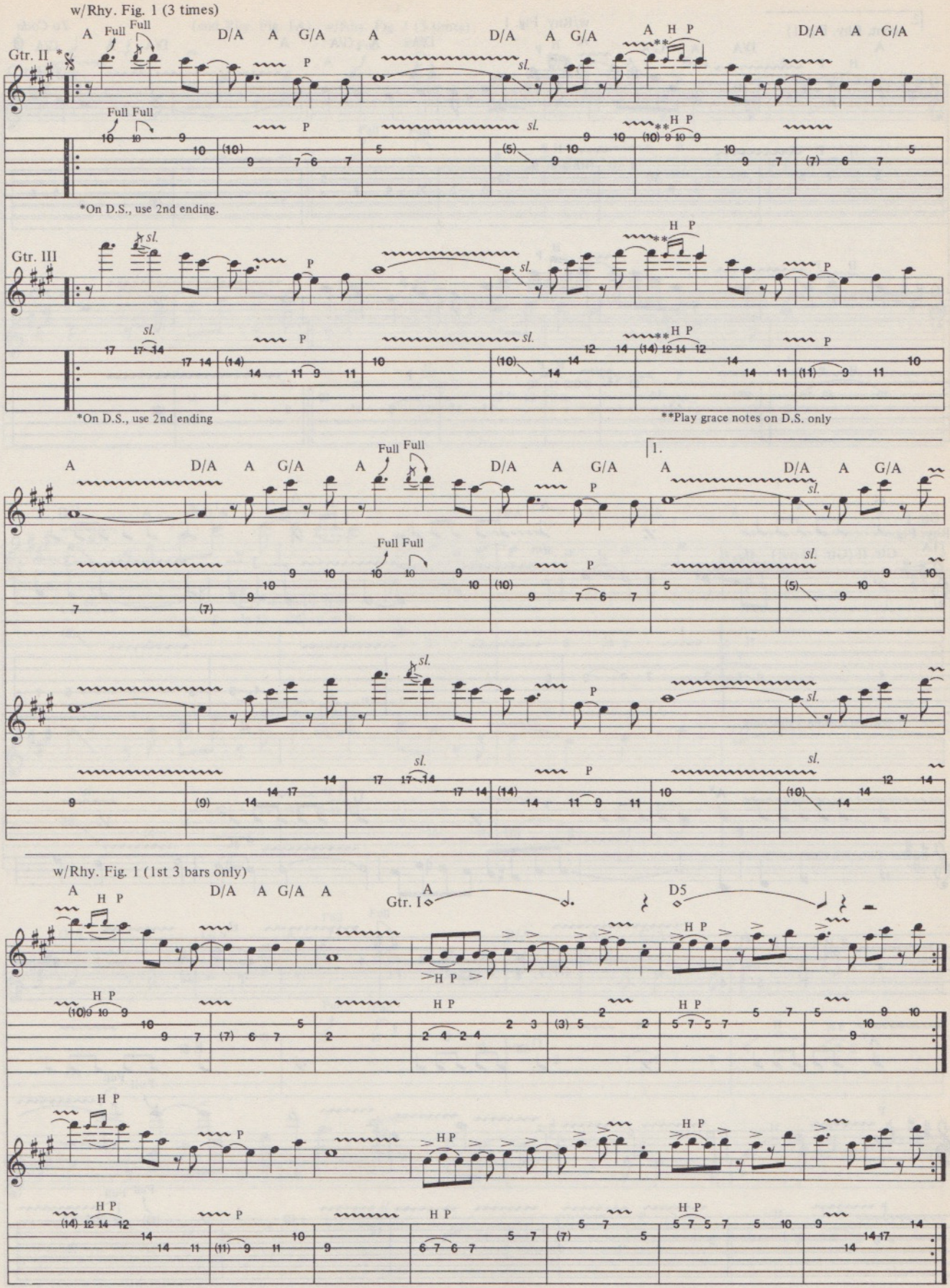
A D/A A G/A A D/A A G/A

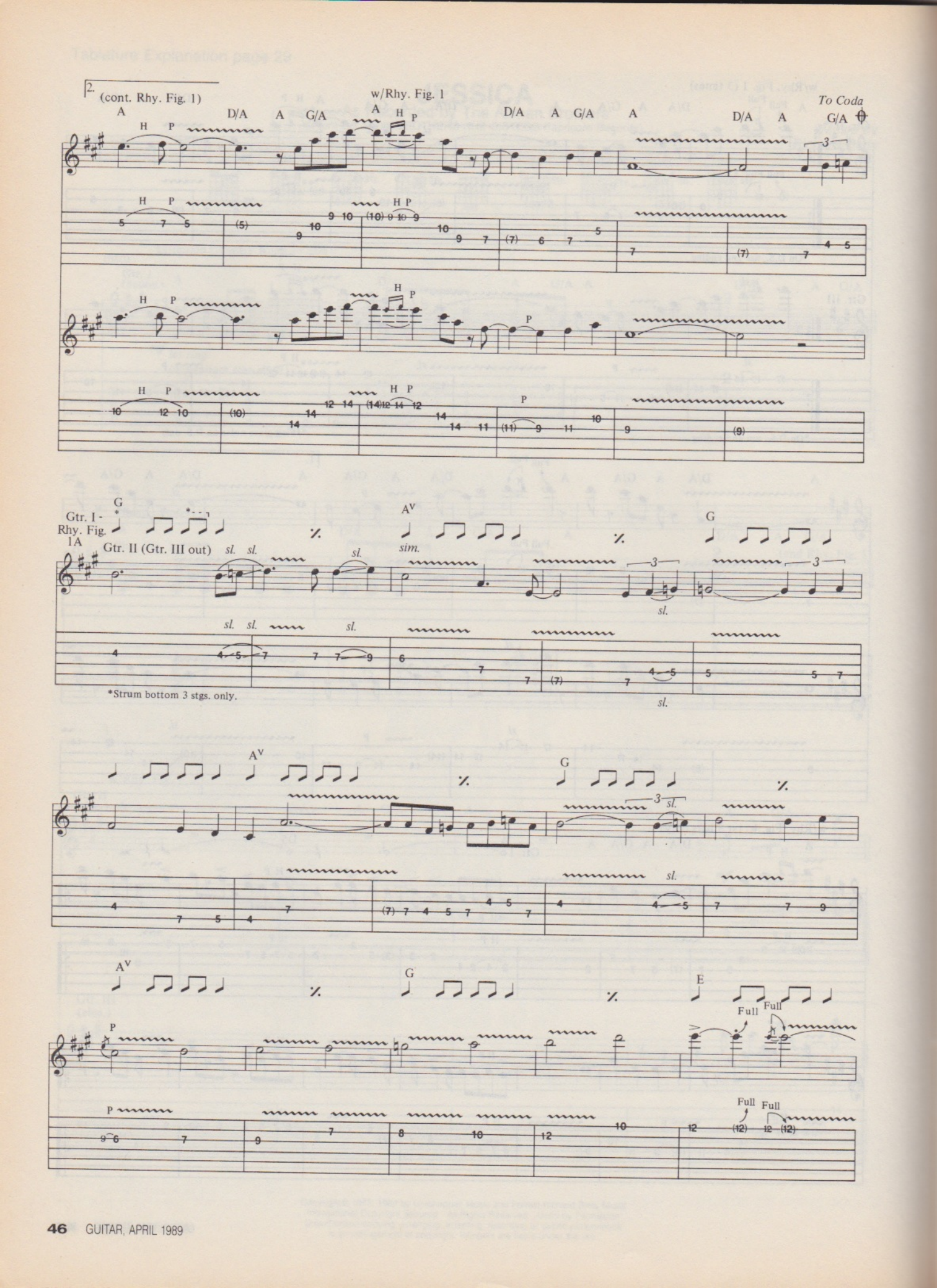
mf

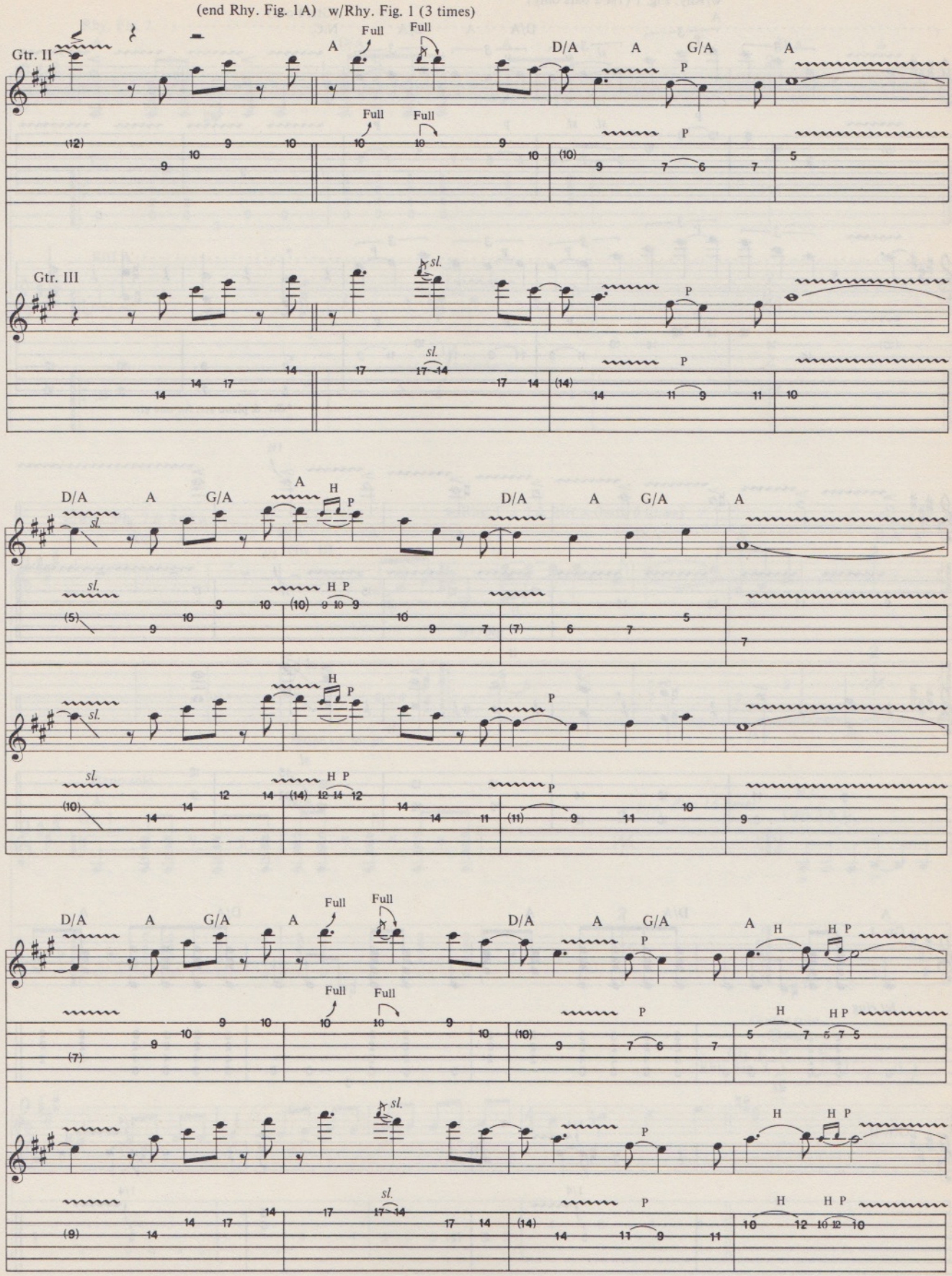
Gtr. III (elec.)

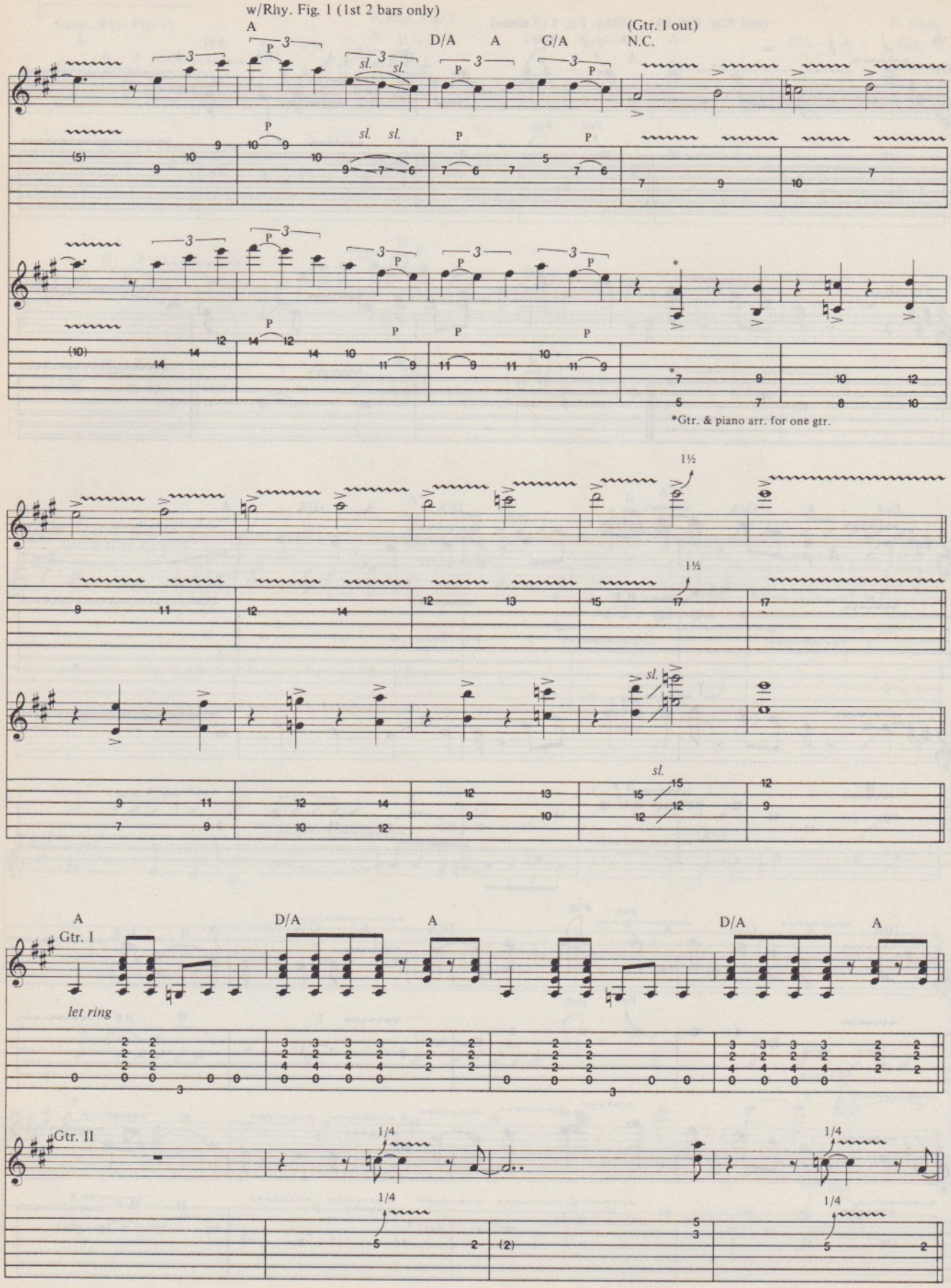
mf

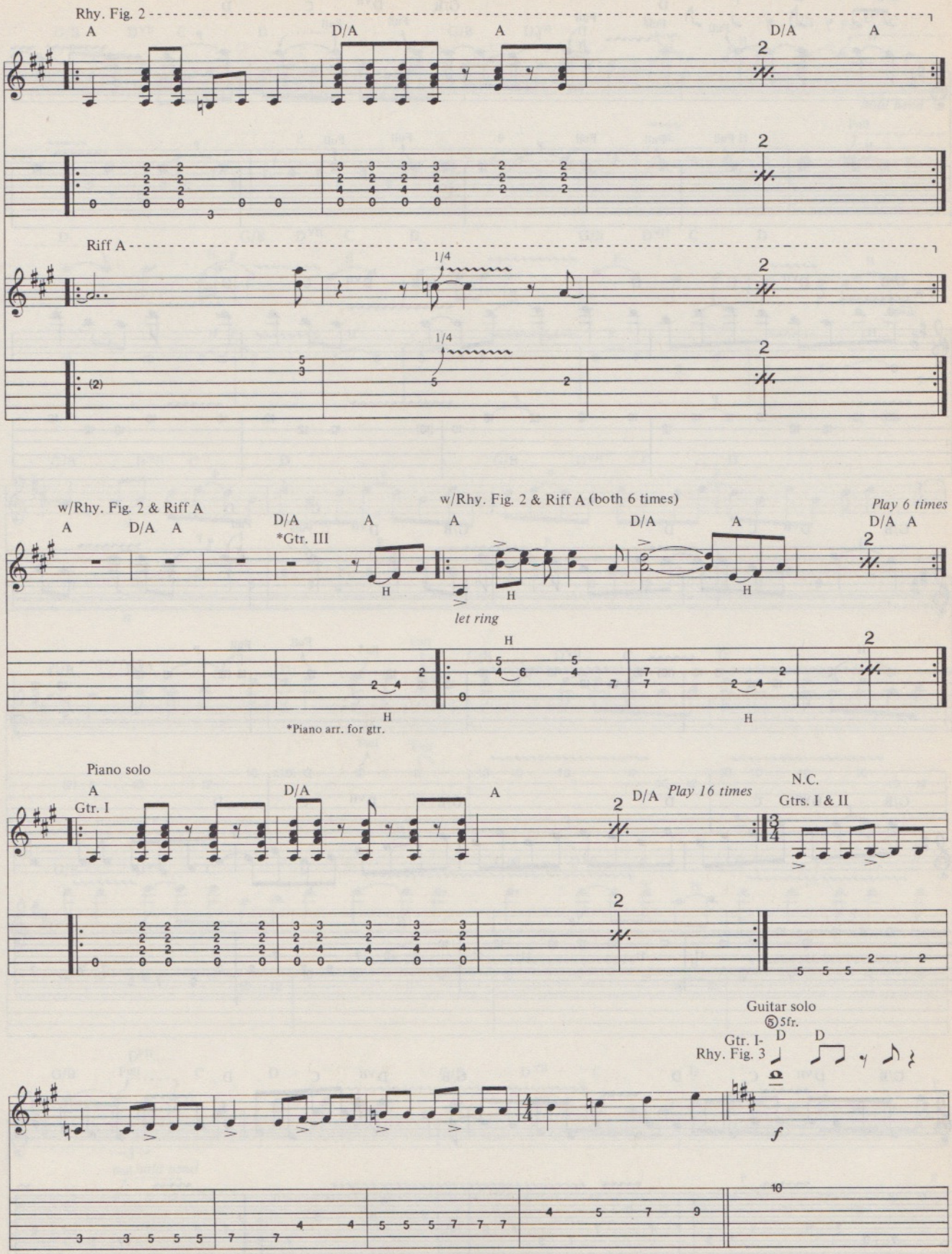
Copyright© 1973, 1989 by Unichappell Music and Forrest Richard Betts Music
International Copyright Secured All Rights Reserved Used by Permission
Unauthorized copying, arranging, adapting, recording or public performance
is an infringement of copyright. Infingers are liable under the law.


w/Rhy. Fig. 1 (3 times)
Gtr. II *
A Full Full D/A A G/A A D/A A G/A A H P D/A A G/A
Full Full
*On D.S., use 2nd ending.
Gtr. III
*On D.S., use 2nd ending
**Play grace notes on D.S. only
1.
w/Rhy. Fig. 1 (1st 3 bars only)
Gtr. I
A D5

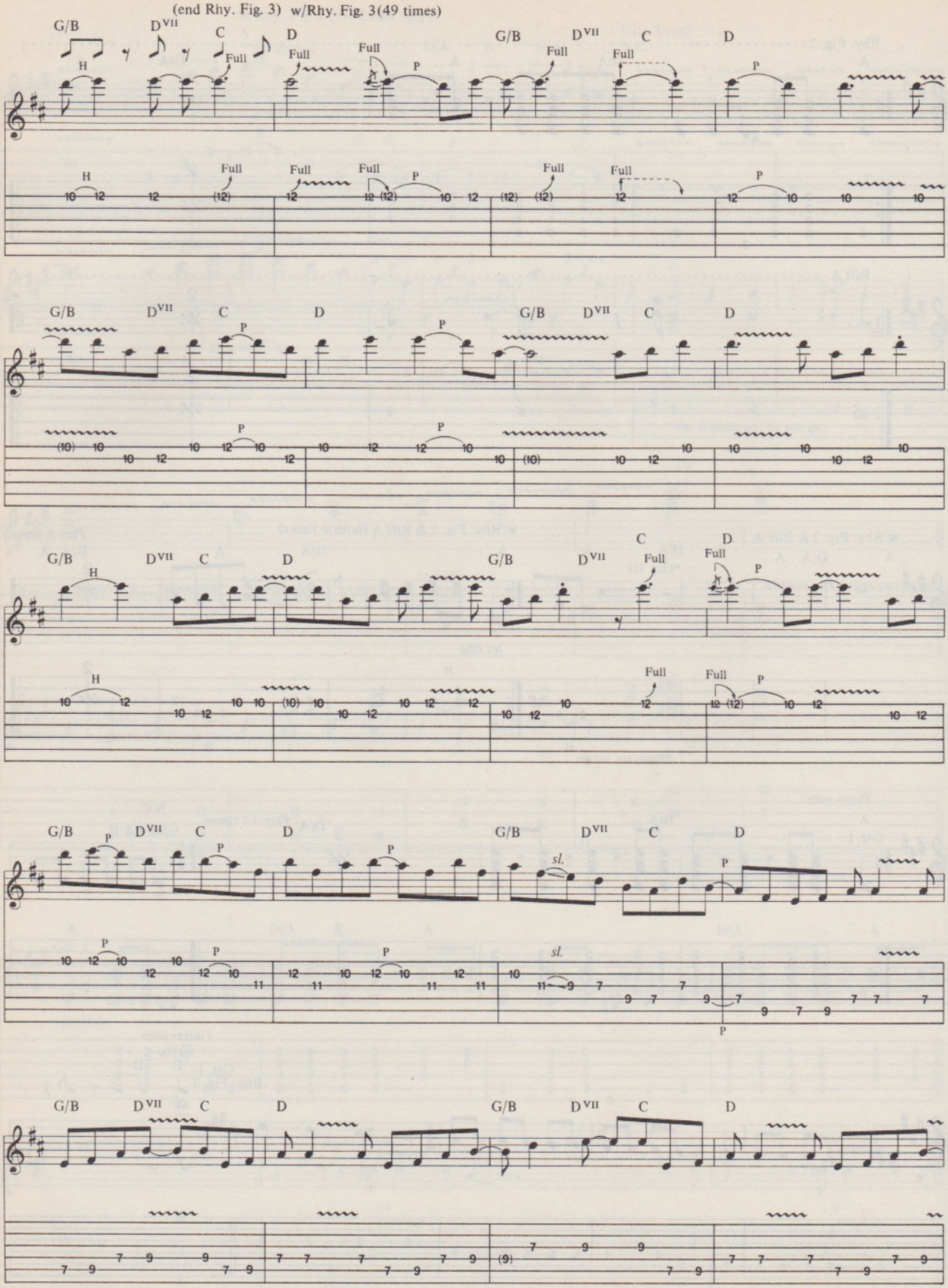

2.
(cont. Rhy. Fig. 1)
w/Rhy. Fig. 1
To Coda
A
D/A
A
G/A
A
D/A
A
G/A
A
D/A
A
G/A
H P
Gtr. I - Rhy. Fig. 1A
Gtr. II (Gtr. III out)
G
A
sl.
sim.
*Strum bottom 3 stgs. only.
Full
E
P

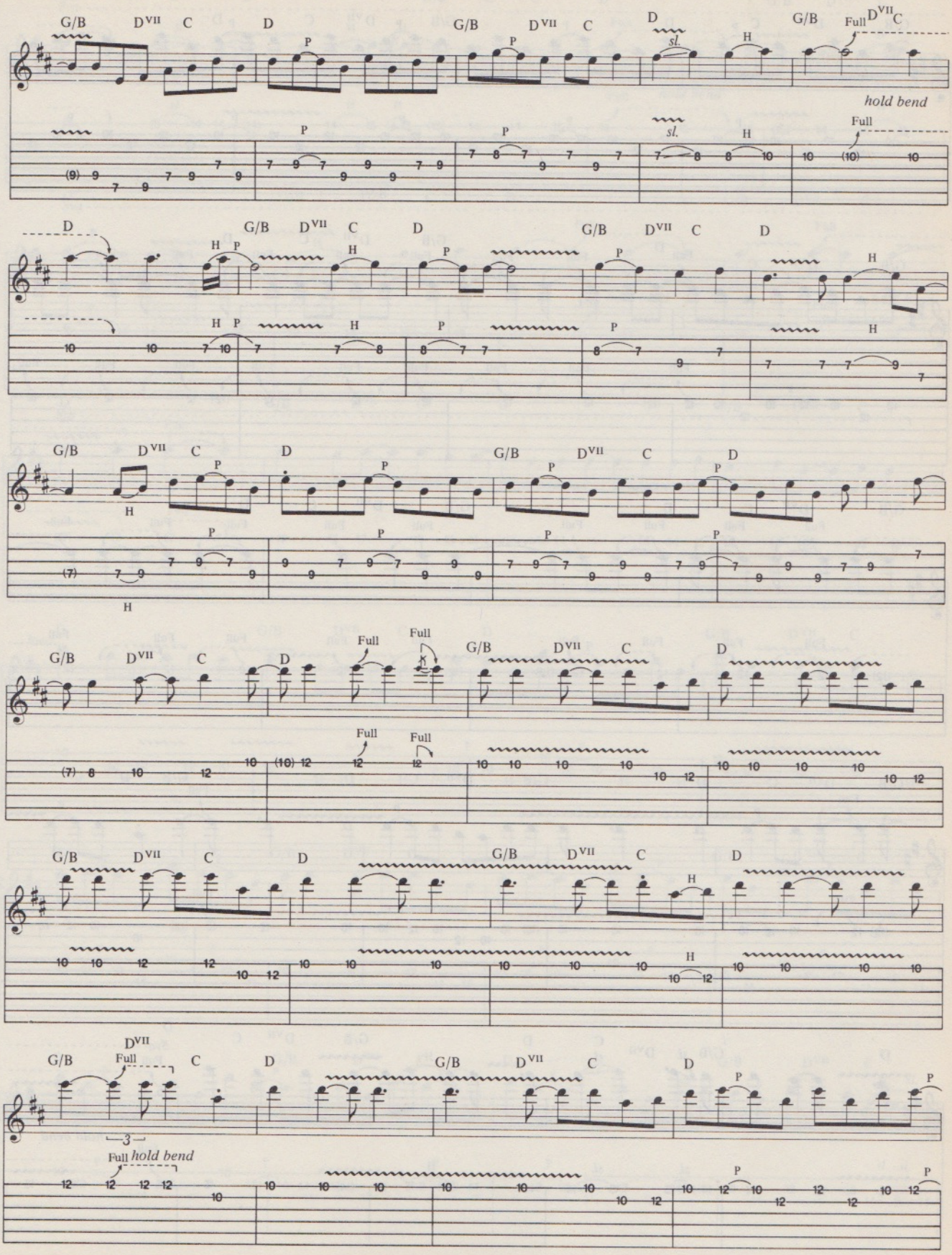

(end Rhy. Fig. 1A) w/Rhy. Fig. 1 (3 times)
Gtr. II
Gtr. III
A
D/A
G/A
Full
sl.
P
H

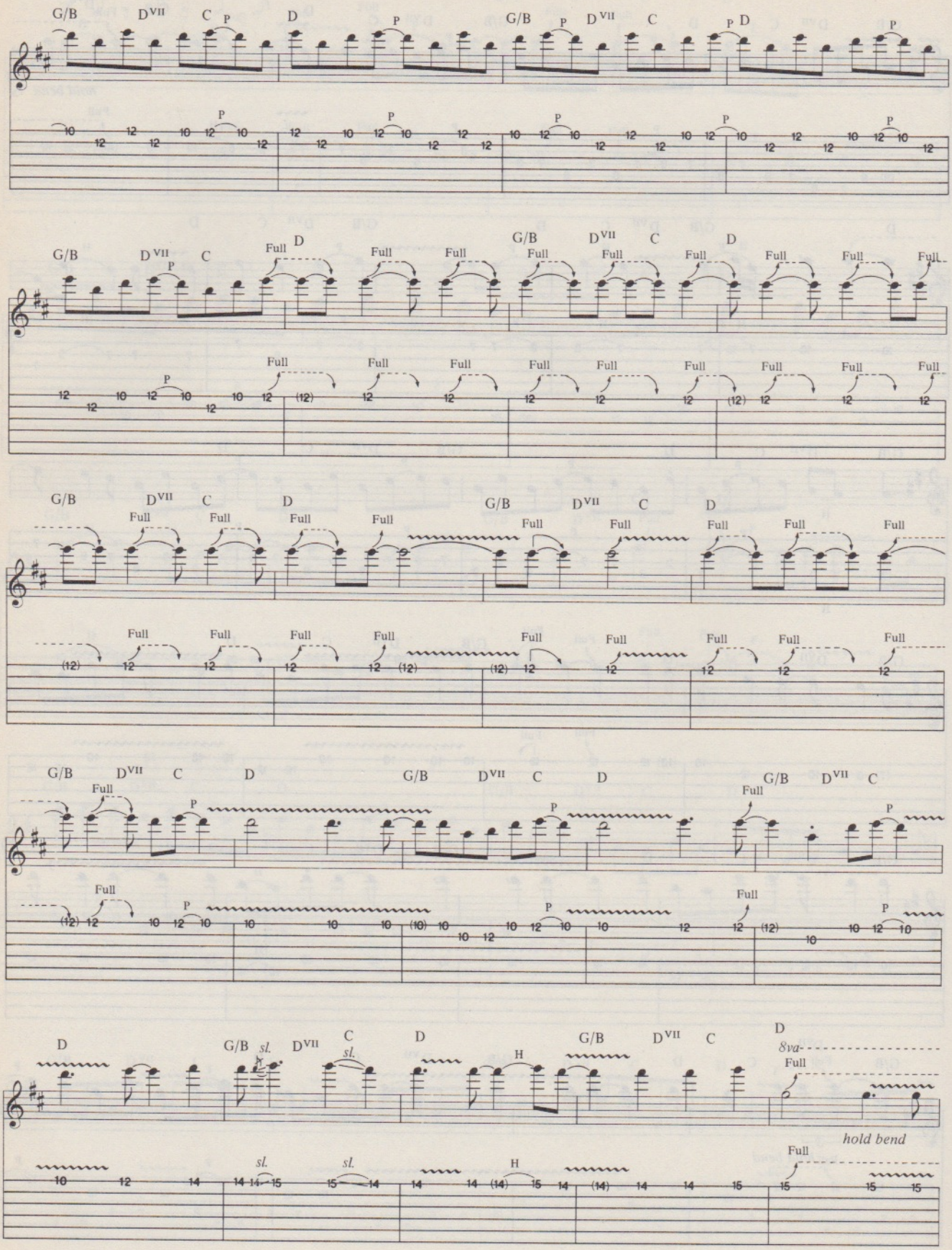

w/Rhy. Fig. 1 (1st 2 bars only)
A
D/A
A
G/A
(Gtr. I out)
N.C.
*Gtr. & piano arr. for one gtr.
1½
A
Gtr. I
D/A
A
D/A
A
let ring
Gtr. II
1/4

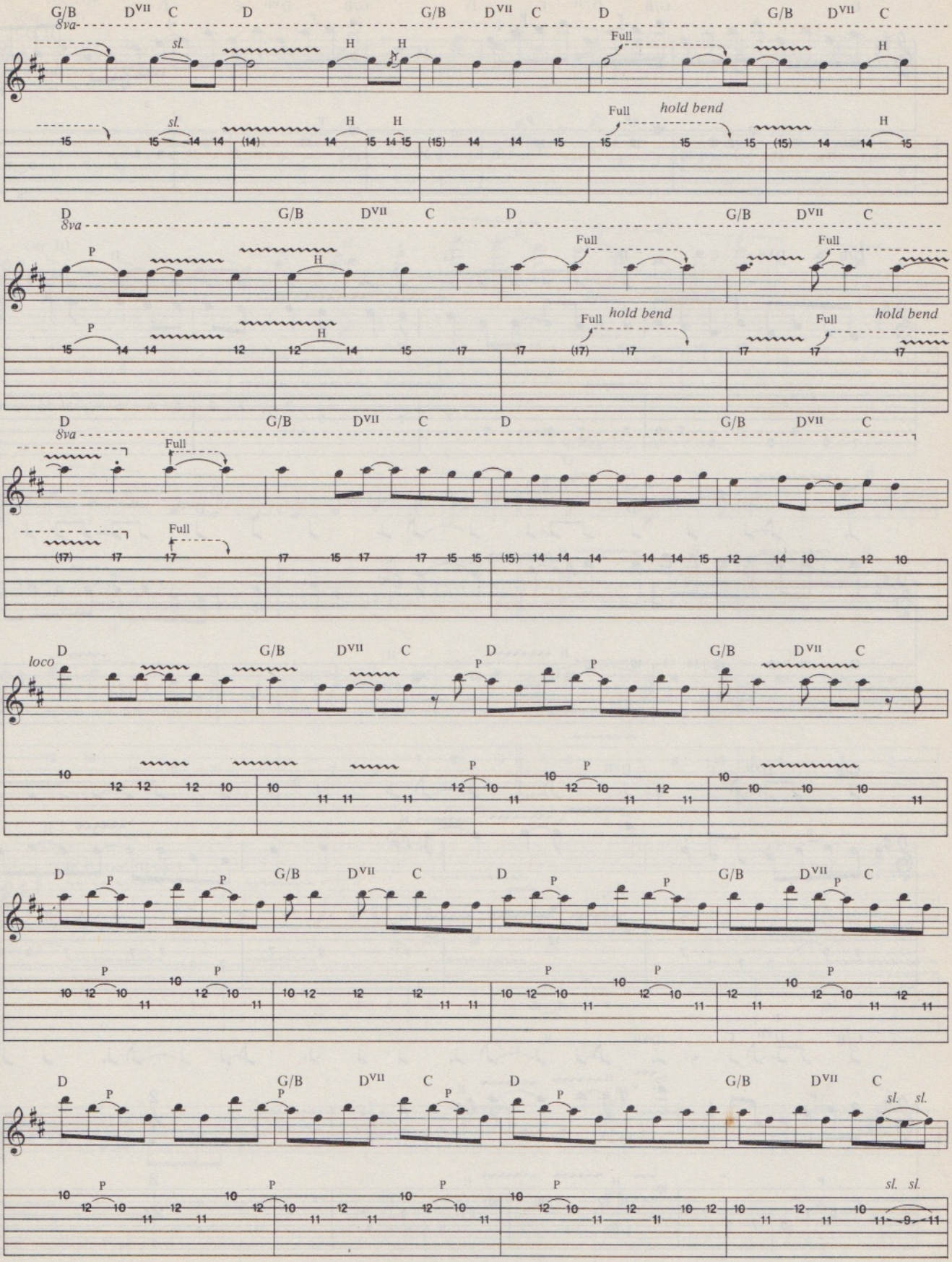

Rhy. Fig. 2
A
D/A
A
D/A
A
Riff A
1/4
w/Rhy. Fig. 2 & Riff A
A
D/A
A
D/A
*Gtr. III
A
w/Rhy. Fig. 2 & Riff A (both 6 times)
A
D/A
A
Play 6 times
D/A
A
let ring
*Piano arr. for gtr.
Piano solo
A
Gtr. I
D/A
A
D/A
Play 16 times
N.C.
Grts. I & II
Guitar solo
5fr.
Gtr. I-
Rhy. Fig. 3
D
D
f

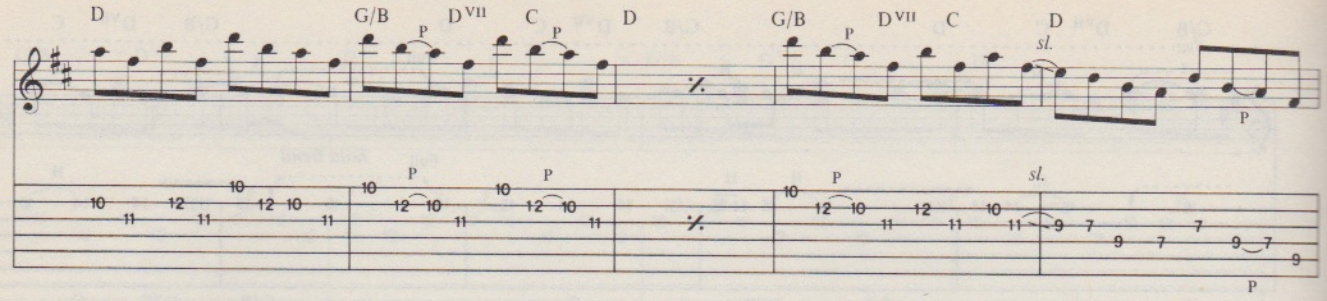
(end Rhy. Fig. 3) w/Rhy. Fig. 3(49 times)

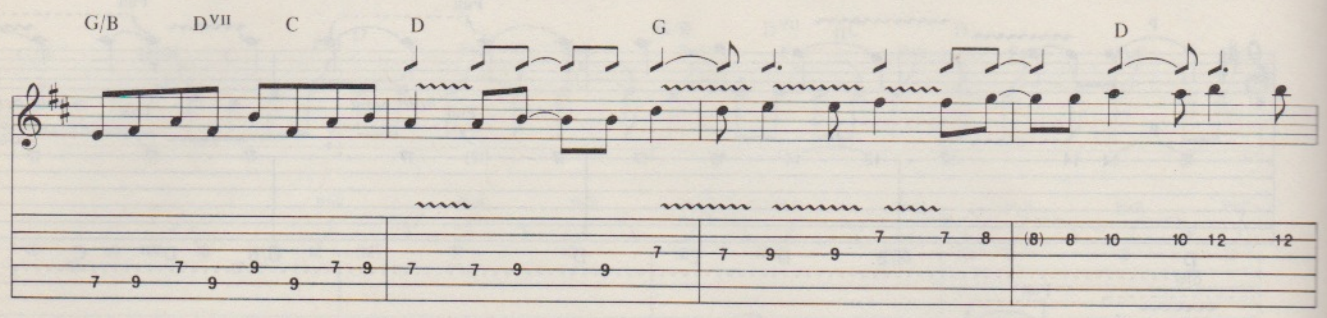


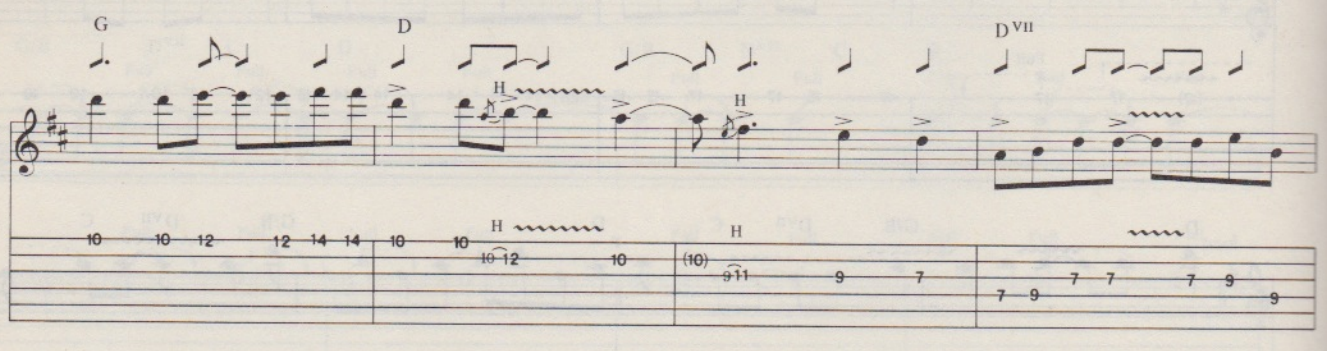

G/B
D VII
C
D
P
sl.
H
Full
hold bend
3

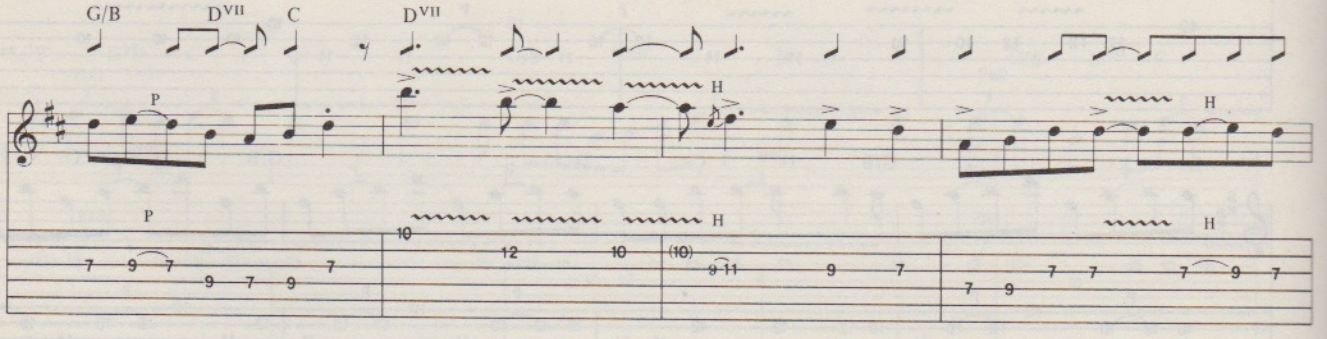

G/B
D VII
C
D
P
Full
sl.
H
8va
hold bend

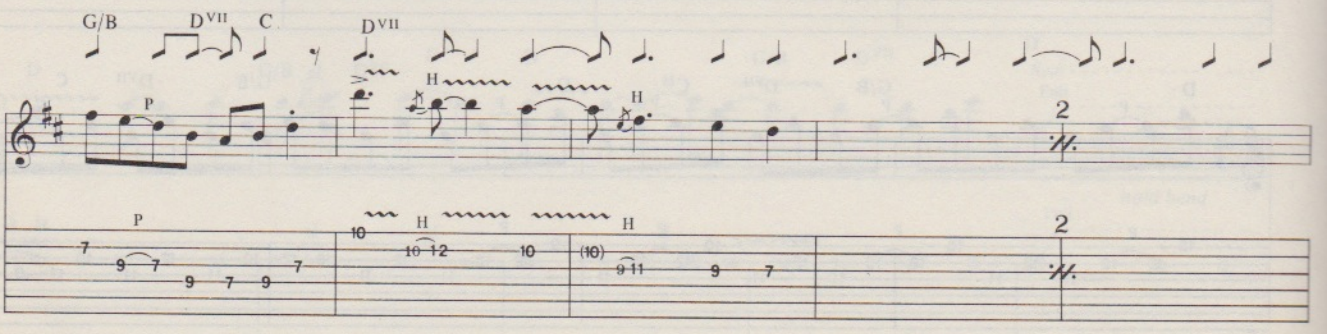

G/B D^VII C D G/B D^VII C D G/B D^VII C
8va
sl. H H Full H
sl. H H Full hold bend H
D G/B D^VII C D G/B D^VII C
8va
P H Full Full
P H Full hold bend Full hold bend
D G/B D^VII C D G/B D^VII C
8va
Full
Full
loco
D G/B D^VII C D G/B D^VII C
P P
P P
D P P G/B D^VII C D P P G/B D^VII P C
P P P P P
D P G/B D^VII P C P D P G/B D^VII C sl. sl.
P P P P sl. sl.

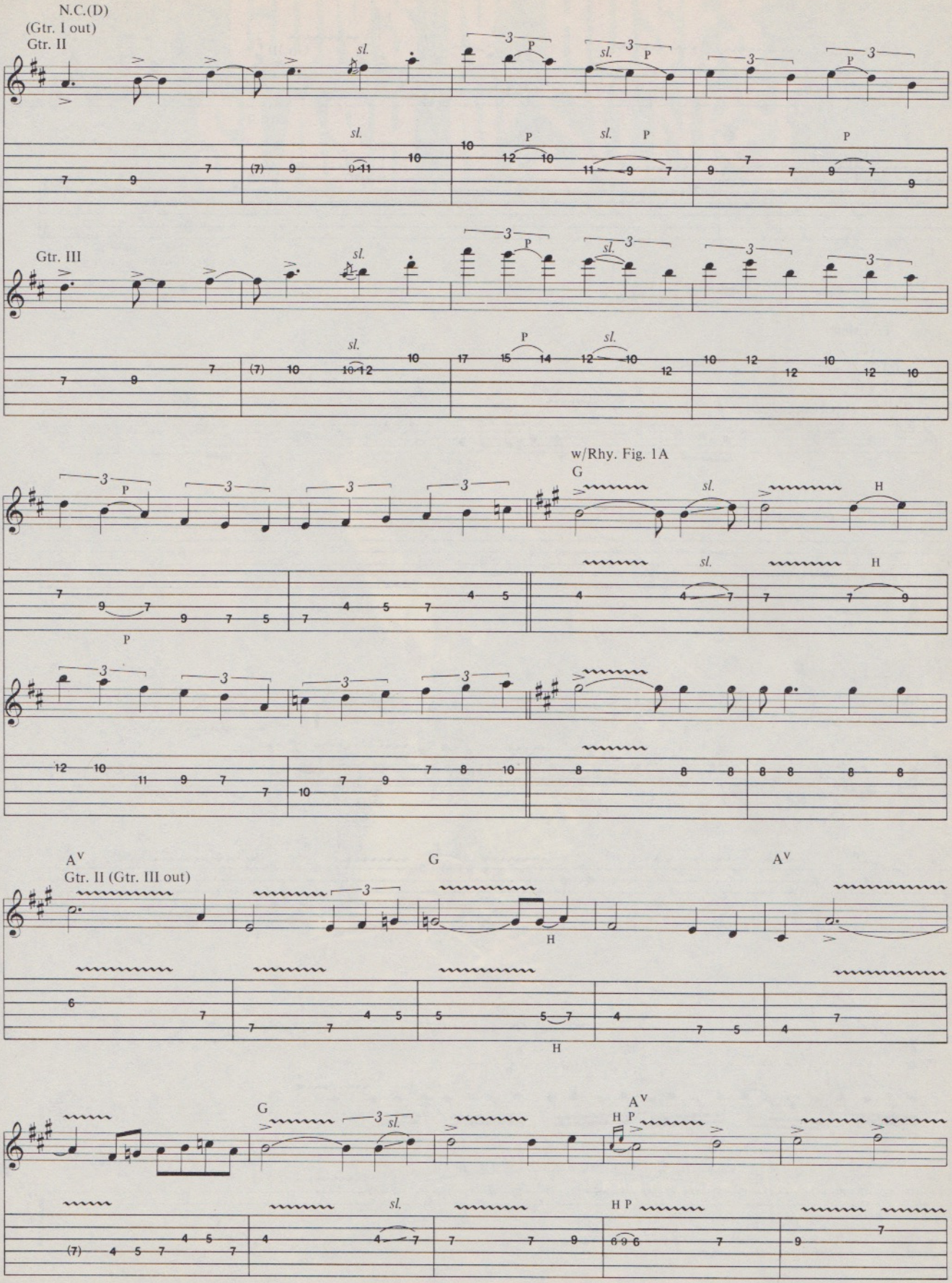

D
G/B
D VII
C
D
G/B
D VII
C
D
sl.
P
sl.

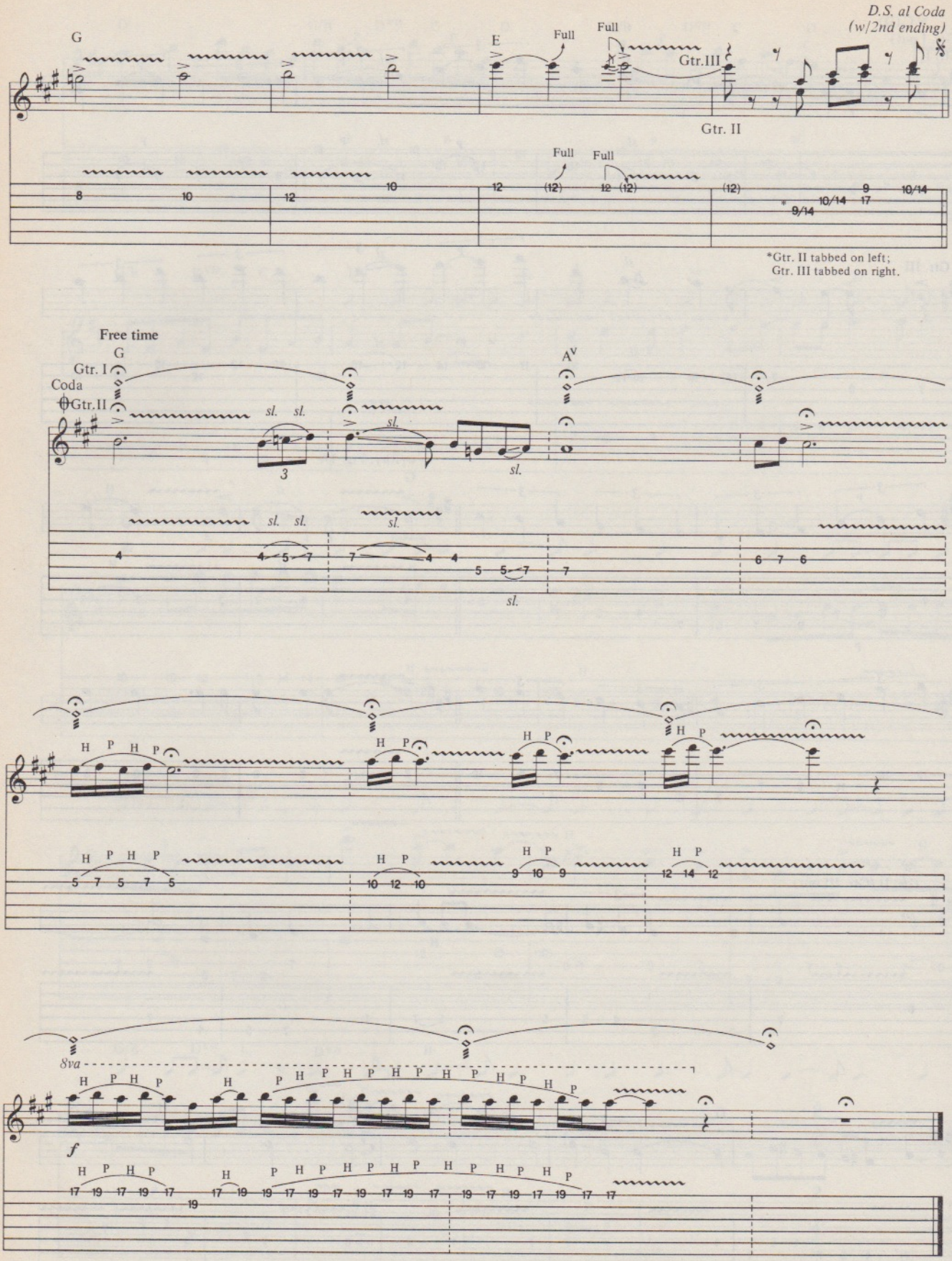

G/B
D VII
C
D
G
D


G
D
D VII
H


G/B
D VII
C
D VII
P
H


G/B
D VII
C
D VII
P
H
2


N.C.(D)
(Gtr. I out)
Gtr. II
Gtr. III
w/Rhy. Fig. 1A
G
A^V
Gtr. II (Gtr. III out)
G
A^V
G
A^V


D.S. al Coda
(w/2nd ending)
G
E
Full
Full
Gtr.III
Gtr. II
Full
Full
*Gtr. II tabbed on left;
Gtr. III tabbed on right.
Free time
G
Gtr. I
Coda
Gtr.II
A
sl.
8va
f

GUNS N' ROSES
SLASH N' SLINKY®

PHOTO-LEE LOCKE

ERNIE BALL

Harrison Funk / Retna Ltd.

BREAKING THE SILENCE

by John Stix

For a short few years in the late 60s and early 70s the sanctified combination of such unholy musics as blues, jazz, country and rock gave birth to Southern Rock and bands the likes of Lynyrd Skynyrd, 38 Special, Molly Hatchet, Wet Willy and, most especially, the Allman Brothers. During their brief reign as both the originators and the essence of the genre, the guitar was king and jamming was the common demominator among players of all denominations. In 1970, the crowds that came to see the Band, the Grateful Dead and the Allmans Brothers at Watkins Glen were even larger than those at Woodstock! 1972's *The Allman Brothers Live at the Fillmore East* was not only a musical success, but a double album bonanza at retail as well. In 1972, the Allmans charted their biggest success with their *Brothers and Sisters* album, with its hit single "Rambling Man" and FM radio staple, "Jessica," both of which were penned by guitarist Dickie Betts.

With Duane Allman the blues-busting slide player, Dickie's sweet singing guitar style was the perfect contrast. As the Allman family portion of the band dug out "Statesboro Blues," Betts brought in the idea of twin guitar harmonies and the jazzy feels which sparked his instrumentals like "In Memory of Elizabeth Reed" and "Les Bres in A Minor." Then with the coming of disco on one side and personnel problems on the other (fate had already been cruel enough to the band, claiming in succeeding years, the lives of founding members, Duane Allman and Berry Oakley), the Allmans broke up, reformed and broke up again.

Aside from a temporary exploration of his more country side, with the group Great Southern, there was a silent period of seven years where Betts did not record under his own name. This pattern was disrupted by the clarion call from Epic A&R exec Michael Caplan, the man responsible for the revitalization of Gregg Allman's career, and the recording of New Orleans' finest, the Radiators. With his new album, *Pattern Disruptive*, an energized Dickie Betts has served notice to a new generation of rockin' blues enthusiasts that Stevie Ray Vaughan, Robert Cray and Jeff Healey are not the only ones who can burn white hot and blue. His is a most welcome guitar voice returning after too long a silence.

Why has it been seven years since you made a record?
I think the music trend changed in a direction where my music just wasn't suitable for what the record companies wanted to sell. I made efforts to compromise and change but it's really difficult for a player like me to do that. In other words, when I would change I wouldn't be reaching the depths that I can go to with a blues-based, Southern rock 'n' roll kind of thing. If I start to think about making it danceable, I lose all the magic to it. A lot of the demo tapes I did during that period of time weren't very impressive to the record companies, and I tend to agree with them. Michael Caplan from Epic called in November of '87 and asked me about doing a record album. He said he'd like a good Southern rock, blues-based album, with an instrumental on it. I became very excited.

So what did you do during your recording hiatus?
I went to Nashville and wrote a lot and made some contacts with the country music people. I thought I might do a country album. I have some country influences, but I'm not really a country artist. I thought there was a place for some real innovative country music and they were ready to accept a more rowdy, blues-based kind of country music, which now seems to be the way it's turning. But this was three years ago.

You played with Hank Williams Jr. there.
He's not a country artist. Hank is an old friend. I knew him before he had his *Hank Williams Jr. and Friends* album. We're hunting and fishing buddies. He's obviously inspired by the Allman Brothers Band and that whole thing. On a few shows I came out and jammed with his band before he came out. That wasn't a career move, it was just fun.

What inspired you on this recording?
I think one thing was the group effort and the people involved. It was the collaboration of writing with Warren Haynes, Johnny Neel and myself. It's not Dickie Betts and unknown players. It's a real group effort. That's the strength of it. It's a team effort. I'm not trying to cover all the bases myself, which is the way any great band is. The Allman Brothers Band was the same way. Too much of the weight didn't fall on one person.

Is it luck to find the right people?
No, it's not. I've been more or less putting this band together for five or six years. Marty, the bass player, and Matt, the drummer, have been with me for almost four years. Johnny Neel was with me for two years, and then he left for about a year and a half to pursue his own career. I've known Warren for about six or seven years. He used to play with David Allan Coe. David is one of those guys who can get away with having a great blues guitarist in a country band. I was doing some demos and Warren came in with a vocal group to do some vocal backgrounds. We got reacquainted and I went out to see his band play. I asked him if this project came together, would he be interested. He said yes. With Warren, this is our first involvement together as far as touring. Of course, he was in the album all the way, as far as songwriting, production and guitar.

Is there something about having another hot soloist that keeps you honest?
Any time you have a great musician, whether it's guitar or sax or piano, if he's pushing you, you're going to play better. With Johnny and Warren, I get it from both sides. It's good for me; it's good for them.

What's Warren's strength as a guitarist?
He's pretty diversified. In this band I guess for right now he's playing an awful lot of slide guitar and doing a lot of writing. He's very involved in arranging.

With Warren on board are you going to play any slide guitar?
No, I won't play slide. I may play some acoustic slide on the next album, like "Pony Boy." I really enjoy it. On "Lover Man" I played a 1936 National Steel body. It used to be Elvin Bishop's guitar. I don't want to bring that on the road. It's a real collector's piece. There's too much chance of it getting damaged. We'd have a lot of trouble miking it, too. Live, the Silvertone guitar is nice and easy to play. It sounds as honest and unique as the National does.

Do you like working with other guitarists?
In the very beginning, even before the Allman Brothers Band, Berry Oakley and I had Larry Reinhardt playing in our band. We did twin-guitar stuff back then. In the early ABB with Duane Allman, a lot of my writing style was geared around the two guitar players, especially the instrumental stuff. It's very difficult to find a guitar player you can work with. You have to find just the right style and right chemistry. The bands I put together haven't had two guitar players for just that reason. I've had trouble finding somebody who could be compatible. When Duane was killed, we didn't use a guitar player for years. Then I ran into Dan Toler, who I work very well with. He later joined the Allman Brothers. After that I haven't had another guitar player in any of my bands. With the bands I've had on the road for the past six years, I do the stuff with keyboards. Some of it is okay. "Elizabeth Reed" just would not work. It didn't sound right to me, so I stopped doing it.

Was "Elizabeth Reed" the first instrumental you ever wrote?
The first that was recorded. I was writing instrumental pieces when I was in grade

THE HEART OF THE BEAT

—Frank Blair,
Robert Palmer Band

In today's music, the bass makes it or breaks it.

Frank Blair knows that. His muscular bass work lays the groove that propels Robert Palmer's blue-eyed soul.

To make it happen, Frank relies exclusively on Carvin basses and amplification because he expects superior playability, tonal quality and construction—and that's exactly what he gets.

If you're looking for premier handcrafted basses and state-of-the-art bass amplification, send for your free catalog or give us a call.

toll free **800-854-2235**

CARVIN

THE DIRECT ADVANTAGE™

DIRECT SALES:
1155 Industrial Ave., Dept. GM5
Escondido, CA 92025

HOLLYWOOD SALES:
7414 Sunset Blvd.
Hollywood, CA 90046

CARVIN 1155 Industrial Ave., Escondido, CA 92025

☐ FREE CATALOG ☐ $2 for 1st Class Mail

Name _____

Address _____

City _____ ST _____ Zip _____

GM

© 1989 Carvin Corporation
Exporting Dealerships: (619) 747-1710

school. "Jessica" may be a little bit Western Swing-oriented as opposed to "Elizabeth Reed."

How much of your guitar style developed in the ABB as opposed to the Jokers, the group Rick Derringer sings about in "Rock and Roll Hootchie Koo?"

Back in the Jokers, in the early 60s, I was doing copy stuff. I was also playing a lot of blues things, too. I was singing "Stormy Monday" back then. I did a lot of Lonnie Mack stuff. I was going through a real learning process then. A lot of people thought it was our band when they heard "Memphis," by Lonnie Mack. It was that kind of style. I had some ad-lib blues things that I did. I had an instrumental version of "Night Train." Of course, we had to do Beach Boys music to make a buck.

You have a strong sense of melody when you solo. In fact, you can hear "Les Bres in A Minor" in your live "Whipping Post" solo.

That was kind of interesting. When I wrote "Les Bres" everybody kept suggesting that maybe it was another song. Nobody could come up with the tune. It was a little puzzle. We couldn't find it. A month after the song was recorded we were listening to *Fillmore East*, and in my solo that melody is in there. It's real prominent. We got a laugh out of it.

Your melodic sense sounds like a saxophone approach to guitar.

I relate the guitar a lot to sax and violin. I loved Roland Kirk, John Coltrane and Pharoah Sanders. Roland Kirk I particularly liked, because he had a strong blues background and I could relate to what he was doing. He would keep going back to that in his jazz style. We used to see him every time he got close by. I also like to listen to old classical pieces. I'm fond of a lot of their movements, from one transition to another.

You also have a dark side, a space jam side with more dissonance.

A lot of that stuff is latin, romantic-sounding melodies. I think a lot of it has to do with just the nature of the instrument itself. It's a Spanish instrument.

Do you immediately know when you've written a winner?

I don't know whether something is a classic or a hit or not. I can tell if it works. I can tell if it does to the audience what it should. If it follows a pattern to stir the emotions. As far as I'm concerned, "Elizabeth Reed" and "Jessica" might be the strongest things I've written. "Ramblin' Man" was a great song for what it was. It was a nice, honestly written song that a lot of people could relate to. I don't compare it to "Elizabeth Reed" and "Jessica," which were legitimate pieces of music. On the new record, I would like one of my songs to be my favorite, but I think as far as vocals, "Far Cry" is my favorite. I'm also proud of the instrumental piece.

A mark of your success is that if you don't do "Ramblin' Man" in the live set nobody complains.

We haven't been doing it. We do five or six of the old songs. I love the song "Ramblin' Man," and I'm happy that people like to hear it, but the problem with it got to be that it's the only song that everybody knew and when I would do a TV show or radio jam, that's the one I would always play, because the band knew it without much rehearsing. I felt like it got wore out from time after time of doing it on national TV. I still enjoy playing it, but I was trying to get away from it. "Blue Sky" still sits well.

That has one of the all-time great melodic guitar solos. How was that done?

The Allman Brothers Band more or less recorded live in the studio. The "Blue Sky" solos went down right with the track. We were standing next to each other. We didn't lay the track down piece by piece and then go and piece it together. Some tunes you do that with. They work better that way in the studio. You take advantage of technology. On a lot of the Allman Brothers stuff we found we got a much better feel if we more or less played it live and overdubbed incidental things.

Was it Berry and you who developed the Allmans twin guitar sound?

I won't say we developed it—we were

Hot And Heavy
Clean And Mean

BOSS
CREATIVITY IN SOUND DESIGN

Try it today at your BOSS Dealer. BOSS Products, 7200 Dominion Circle, Los Angeles, CA 90040 (213) 685-5141. ©1988 Roland Corporation US

working in that direction. Duane and Gregg were very strongly urban blues oriented—Ray Charles, B.B. King, Albert King. Gregg's big influence is Bobby Blue Bland. They were heavily into that and Oakley and I were a little more avant garde. We were more experimental. We were influenced more at that time by the Jefferson Airplane. We would take things even further than that stuff, kind of a combination of Stanley Clarke and the Airplane. There was a lot of missing parts in both bands. We were both onto something good, but there were missing parts. When those two inflences and elements came together, the strong, honest, urban blues thing and the real adventurous jazz/rock, it really made a spark.

Where was Duane's best playing on the Allman Brothers records?

Out of our recorded stuff the best of our playing is on the *Fillmore* album, because it was live and we had a great audience there and it was a great place to play.

Was there a song where he burned brightest?

Yes. I don't think it's indicative of his style and what he was great at, but I think the one place that he captured a real honesty and magic of the moment was on "Stormy Monday."

Who came up with most of the harmony lines?

You can tell the different influences. In "Blue Sky," the guitar melodies between the verses were written with the song. As far as the harmony voicings, it's just like a vocal group working to see which kind of voicing sounds the best. In "Whipping Post," the 1¼ stuff was Berry Oakley. In "Blue Sky" and the stuff that I wrote, it was usually from beginning to end pretty well written, and we just had to learn how to get the best out of it.

Was *Pattern Disruptive* recorded live too?

This record is tracked, with the exception of the instrumental. John Mattias had a definite idea about getting a drum sound. The only way he could do that was to record the band and pull everything off except bass and drums. We did have a little rub about it in the studio. We weren't sure that his idea of recording was the best. We thought it might stiffen the album up. We got to talking and realized if we didn't go along with John we were going to cut him completely out of the picture and that wouldn't have been good. So we compromised and more or less tracked the record. When we went back in to do the keyboards and guitar solos, we decided to keep the spontaneity, and instead of going one at a time, Warren and I did it side by side in the studio with Johnny. So when we're doing tradeoffs, Warren is actually standing there.

Did you talk to each other ahead of time about what you might want to do?

It's talked about it and we had a lot of rehearsals. For the most part, it never comes off the same way. In fact, it got a lot better in the studio.

If Warren hit a great one and you hit a blooper would you save it and punch in?

No, we couldn't do that on most of it. We had to go back and do it all, which takes a little more time, but you do get that spontaneity and live energy. The live energy is probably one of the most important ingredients in the album.

How do you get your sound in the studio?

There's a lot of experimenting that goes on in the studio, in the particular room you play in with different amps. I ended up playing through my Marshall, which I don't usually do. I usually use smaller amps because you don't need all that volume. I couldn't get the particular sound that I wanted. We had a giant room. We recorded in Butch Trucks' studio in Tallahassee. The playing room is like 50x40, with a wood floor. Since we already had the drums, I had the guitar wide open through one Marshall stack.

How important is your Gold Top Les Paul?

It's particularly important. That guitar has been with me for about ten years. I really like the sound of it. I've always used that bass pickup or a combination of the two. I very seldom use the treble

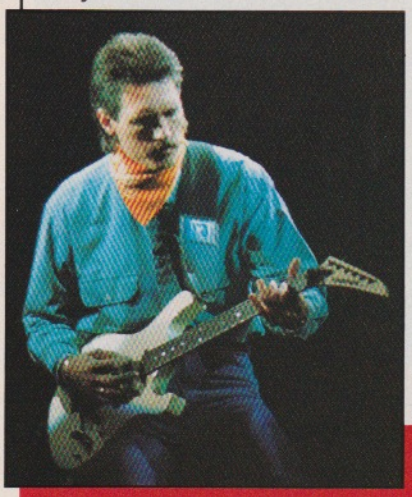
Rave Reviews...

"The sound is excellent in both lead and rhythm modes... the harmonic content and controlled feedback are right on the money. ...it operates much like a Mercedes Benz drives ...rating an A+ in all respects."

-David Hicks, Guitar Player Magazine
October 1988

Reb Beach *with Winger*

Larry Hanson *with Alabama*

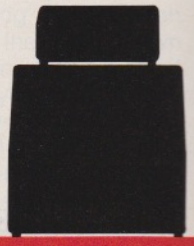


"...the Kitty Hawk sounded great. ...its sonic versatility is tremendous."

-Dan Daley, Guitar World Magazine
July 1988

Critics discover what emerging star Reb Beach of Winger and Larry Hanson with Alabama already know. Kitty Hawk, engineered in Germany, is the best guitar amp available.

To talk amps call Josh at 201-478-6903 (ext. 37)
or write for free catalog to:



KITTY HAWK® Dept. 581, 160 Belmont Ave., Garfield, NJ 07026

Dedicated to the art of sound.™

DigiTech MSP-4.
The possibilities are endless, even if your funds aren't.

The new MSP-4 can produce up to four simultaneous digital effects.

Choose from reverb effects, chorusing, flanging, graphic or parametric EQ, and delays up to .5 sec. And produce up to four of these effects at the same time.

The MSP-4 is fully programmable, and it offers MIDI continuous control for almost unlimited, real-time programming power.

Best of all, the MSP-4 delivers an unbelievable combination of effects, programmability *and* DigiTech quality.

Plug in to the new MSP-4 today. For unlimited creative possibilities without the financial side-effects.

DigiTech

Start at the top.

5639 So. Riley Lane Salt Lake City, UT 84107 Telephone: (801) 268-8400

DigiTech is a registered trademark of the DOD Electronics Corporation. © 1989 DOD Electronics Corp. Manufactured in the U.S.A.

pickup. I get a thicker, bigger sound. It's a little harder to control, but I've always used it.

I noticed a Boss Chorus box.

Right now I use it on "Far Cry."

Do you play every day to get better?

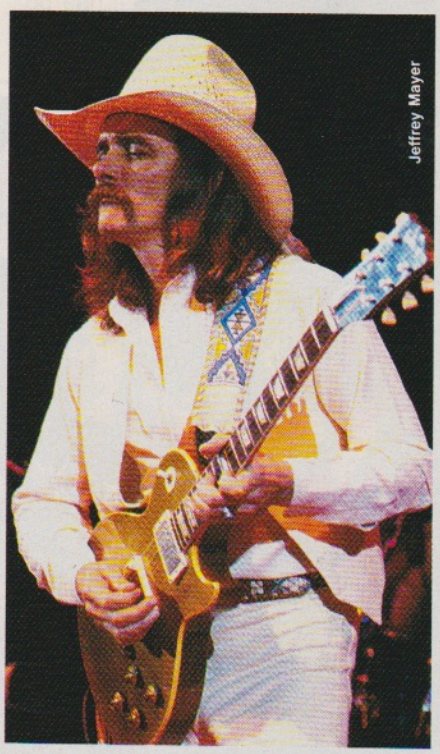
I play quite a bit. I take time off when we're not working. On the road I play four or five hours a day.

Do you still have influences?

Yeah, Robert Cray is wonderful to listen to. Stevie Ray Vaughan is an inspration to hear, even though he's heavily influenced by the same songs. For the real thing, the original inspiration, you tend to go back to the 30s to come up with Robert Johnson, Willie McTell, Lemon Jefferson—the old guys.

Is there a goal you are always one step behind as a player?

I don't think any player ever gets the feeling that he is where he wants to be. You always hear somebody that you feel is better than you. You always hear things that people are doing composition-wise, or in their playing, that you wish you had done or had thought of. Especially playing. I'd like to play more like Warren. He's great—that's why he's here. Warren has an originality about him which is unusual. It's very hard to be influenced and then not get so involved that you sound just like the person. It's important and unusual to find a


Jeffrey Mayer

player who doesn't get too caught up in his contemporaries, people who are too close to him. I love Jerry Garcia's playing. I have to be careful about listening to him too much because I'll start playing more like Jerry Garcia than I do myself. The same goes for Eric Clapton. He is my all-time favorite. I liked him best with Cream.

You've had a lot of people get up and jam with your band, and the Allmans were famous for it. Which player was your favorite to have sit in?

The Grateful Dead/Allman Brothers Band jams were history-making. They were always such giant events. My personal favorite was the first time B.B. King came and jammed with us, because he's an old influence. He is one of my fathers, as far as playing guitar. In fact, as the years went by and the Allman Brothers Band became a very powerful band, we had B.B. King open shows for us, and he would still affect the band to the point where we had trouble playing. We tried to play too clean and too elegant.

Who would you like to play with that you haven't?

I haven't crossed paths with Eric Clapton since 1970. We were hoping to get Eric to play on the instrumental.

What's your favorite song to jam on in the ABB repertoire?

In this band, "Elizabeth Reed," because it's not limiting in any way. It seems to be wide open. You never know what direction it's going to take.

What works best when people sit in?

The thing that we have to do, or anybody needs to think of when you invite people up to jam, is not to bring them up and put them in a position of having to study where the chords are going. Don't get too complicated and make them be on edge. You have to do something that it is pretty much in the style of music that they're used to playing. Something that is good to jam on is "Southbound." It's a little 12-bar blues with a complex arrangement on it, but it's not a big study, and it swings. It gives everybody a chance to play. Of course "One Way Out" and "Statesboro Blues" are standards that everybody knows.

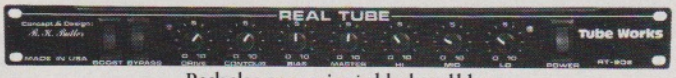
Do you have a clear vision for the construction of your solos?

In a sense that's so intangible. You don't have a certain scale or formula that you follow. But I do try to structure it to a point of excitement and emotion. I try to keep in contact with the audience more than anything and play to them, and feel how the emotions go and see if I'm reaching anybody or not. What you're hearing is me trying to get the audience with me, to have them understand what I'm doing. As soon as I feel like I've got people following me into what I'm doing, I'll go ahead and make it more complex. They'll stay with me then.

Now You Have a REAL Choice, Black or Blue.

REAL TUBE. Known the world over as the finest vacuum tube overdrive in existence. Often copied, never equalled. REAL TUBE. If you want that CRUNCH without noise... Nothing can compare... NOTHING!

BLUE TUBE. Bass Players, Keyboardists, Jazz and Fusion Guitarists... Now there *is* an alternative! Smooth and crystal clear, big full tone. Notes so FAT you could cut them with a knife. Try one. We can say no more!



Rack also appearing in black and blue.

Tube Works 24 Hour Telephones: (303) 750-3801 FAX: (303) 750-2162
Keynote/Tube Work 8201 E. Pacific Place 606, Denver, CO 80231

STRAIGHT FROM THE HEART

VIT

Vocal Institute of Technology

MI

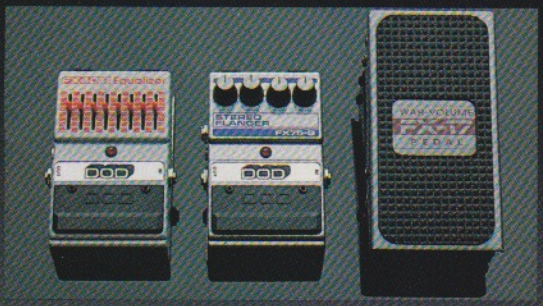
SEND FOR FREE CATALOG • MUSICIANS INSTITUTE • 1655 McCADDEN PLACE BOX 201 • HOLLYWOOD, CA 90028 • (213) 462-1384

MEGA-MUSCLE.

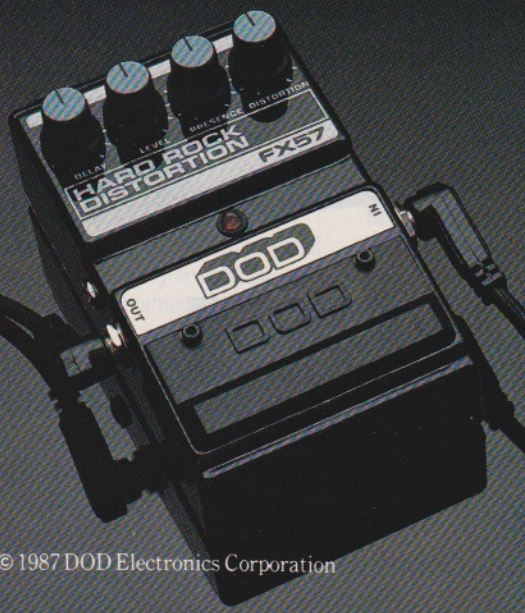
Introducing the FX 57 from DOD. The Hard Rock Distortion pedal that combines distortion with delay. For an effect so strong, it's almost overpowering.

The FX 57 kicks out a wide range of distortions with 7 to 40 milliseconds of delay, to give your sound incredible new punch. In a package that's tough enough to play longer than any other pedal you can buy.

Add muscle to your distortion sound. Check out the new FX 57 Hard Rock Distortion, along with the entire FX series, at your DOD dealer.



Put the FX 57 Hard Rock Distortion to work with the FX 40B, the FX 75B and the incredible FX 17 Wah-Volume pedal, for a complete rock sound at an affordable price.



DOD

Manufactured in the U.S.A. with an exclusive 3-year warranty.

© 1987 DOD Electronics Corporation

Ebet Roberts

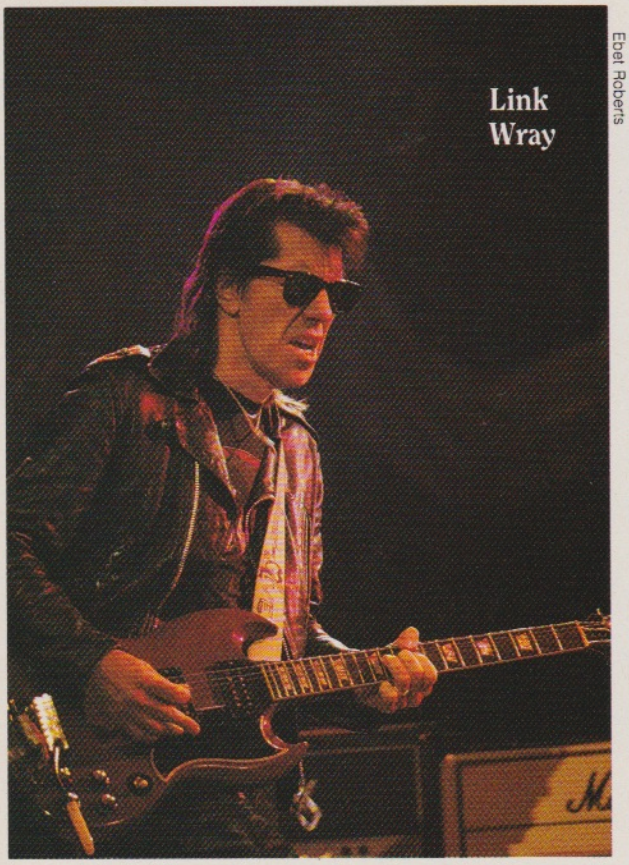
HEROES OF INSTRUMENTAL ROCK

By Wolf Marshall

Boogie: (bo͞og′e) **n. 1.** A fast blues with an interactive bass figure played in double time; loosely, any jazz, jive or swing. **2.** To enjoy oneself thoroughly, *circa 1935.*

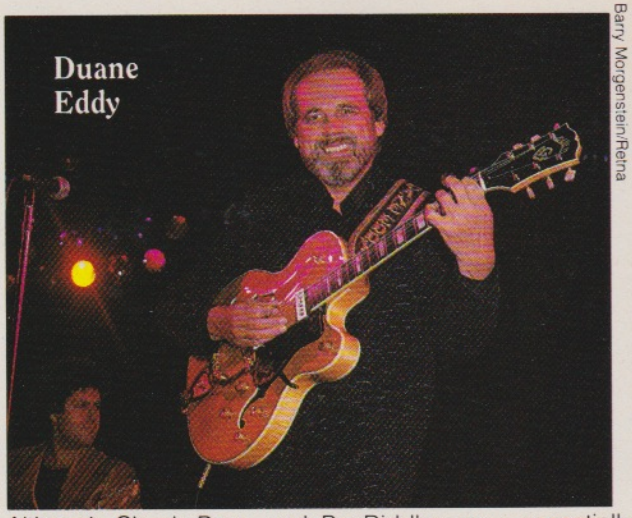
Once New york deejay Alan Freed coined the term 'rock 'n' roll' in the early 1950s, the genre became almost synonymous with vocal music. So much that the current emergence of rock guitar instrumentalists may seem like an 80's concept, but the groundwork was laid a half century ago.

In 1946, nine years before the formal birth of rock 'n' roll, Arthur Smith had the first electric guitar instrumental hit, "Guitar Boogie," originally recorded in the 30s on acoustic guitar, and performers and listeners alike have been enjoying themselves thoroughly with boogies and guitar instrumentals ever since. The roots of instrumental rock are, of course, styles that existed before it. Specifically, country/swing (Eldon Shamblin, Chet Atkins), blues (T-Bone Walker, Guitar Slim, Clarence Gatemouth Brown), jazz (Eddie Lang, Django Rheinhardt, George Barnes, Charlie Christian) and the pop influence of Les Paul, the Granddaddy of instrumental rock guitar. Paul's inventions of multi-track recording, and the first solid body electric guitar, coupled with his experiments in massive guitar orchestration through overdubbing, came to influence and affect the future of modern music more than any perfomer since. Try to imagine your current favorite rock Lp recorded on one track, lacking all separation, harmony guitar parts, overdubs and fills, and performed on hollow body instruments, and you can easily appreciate the magnitude of these contributions. Thanks, Les.



Ebet Roberts

In 1958, Link Wray added another element to the equation, when he punctured holes in his speakers in a primitive attempt to get what we now recogize as rock tone—the fuzz of distortion. With this sound, Wray produced the first bona-fide rock guitar instrumental hit, "Rumble," that same year, followed by "Rawhide," in 1959. But it was Duane Eddy, with his clean tone, twangy guitar, lots of reverb, and melodies played in the bass register of his Guild arch-top, who created the first signature rock guitar voice. Still the record holder, Eddy has sold over 12 million records as a rock guitar instrumentalist.

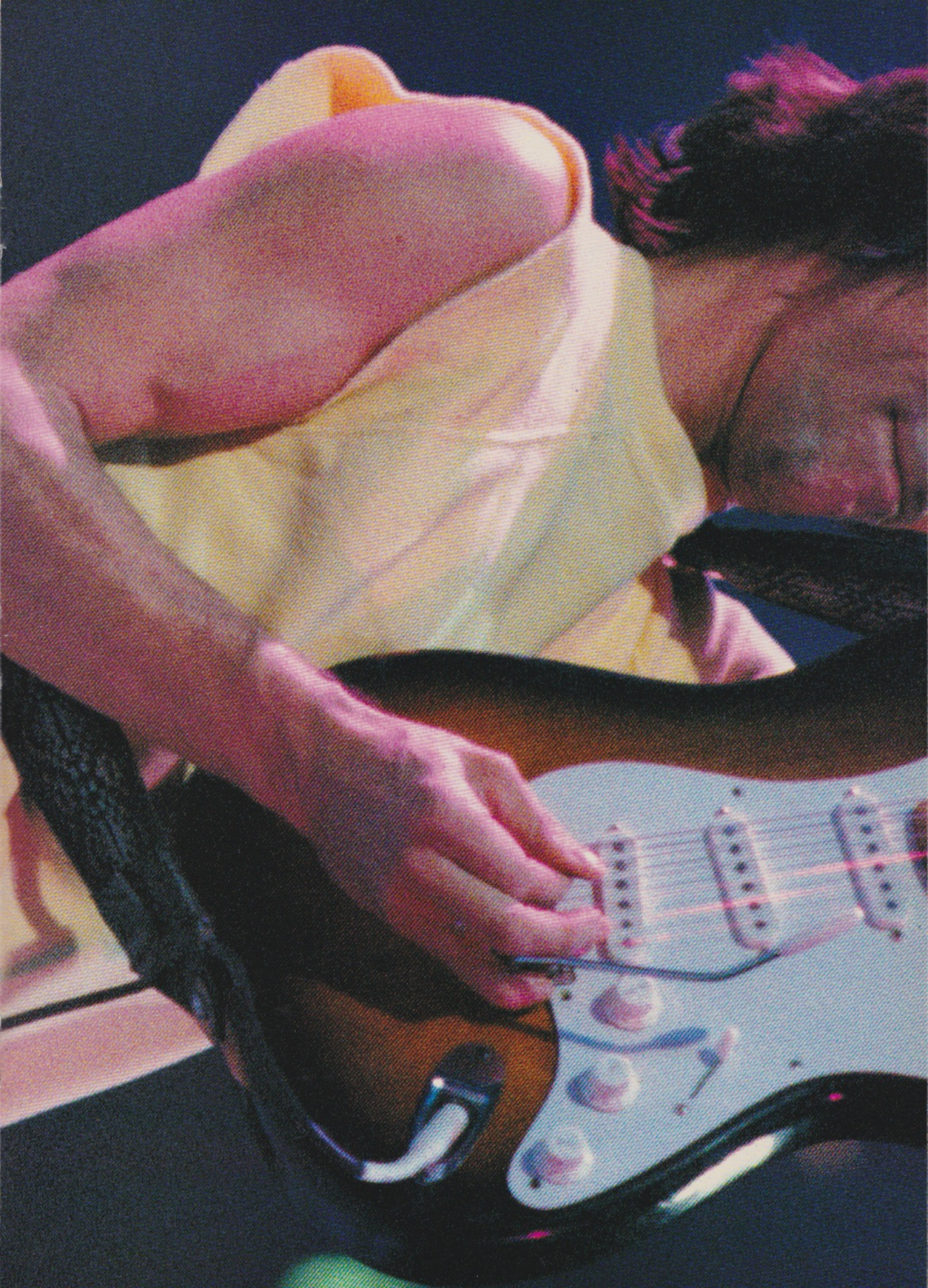


Barry Morgenstein/Retna

Although Chuck Berry and Bo Diddley were essentially vocal performers, it would be virtually impossible to ignore the effect the R 'n' B (Chess and Checker) artist had on the development of instrumental rock. Bo's signature patterns are unmistakable, as are Chuck's characteristic shuffle patterns and double stops. As the decade came to a close, the instrumental rock band ethic was defined, and a greater band awareness realized with the success of the Ventures, when "Walk Don't Run" topped the charts. Leading to countless spin-offs and triggering the instrumental surf music phenomenon, the Ventures proved how popular the concept of pure instrumental guitar hooks could be, while creating a distinct move towards the solid body Strat consciouness. Reinforcing this movement was Dick Dale, the King of the Surf Guitar, who slung his Strat with attitude, and the power of rock was realized. For the first time in popular music there was an emphasis on loud, extended guitar solos, delivered with rock intensity, drenched in reverb and an energetic recklessness of improvisation. Dick Dale was the first rock instrumentalist to ever appear on The Ed Sullivan Show, following in the hallowed footsteps of such highly successful artists as Elvis, the Beatles, the Stones, etc. Check out the early rock Eurometal inclinations in Dale's "Misirlou Twist," a heavy rock instrumental with hints of the Phrygian mode and the harmonic minor scale in the melody and chord structures as well as the obvious classical quote from Ernesto Lecuona's "Malaguena" that Dale recorded in 1963. While surf music was the dominant trend, the instrumental guitar hits poured forth. From the Chantay's "Pipeline," the Surfari's "Wipeout," the Rumblers' "Boss," and the Pyramids' "Penetration," to the Challengers, the Astronauts and other bands of less reknown. "Memphis," written by Chuck Berry, was a hit for Lonnie Mack in 1963 and provided the bridge between the rockabilly blues of the 50's and the blues/rock of the 60's, with its screaming single note blues lines and passionate, intense phrasing.

When Freddie King wrote his singable, hook-laden instumental in 1960, he had no idea his concepts would partially motivate an important movement—the British blues/rock invasion. Not only was the John Mayall with Eric Clapton version of that song, "Hideaway;" so popular that all rock guitar music was affected, but Mayall himself repeated the classic formula two more times with guitarists Peter Green ("The Stumble") and Mick Taylor "Driving Sideways"). Under this influence, Clapton wrote his classic instrumental, "Steppin' Out" and Peter Green wrote "The Supernatural." Recently, new blues phenomenon, Jeff Healey, has done a Grammy-nominated version of "Hideaway" on his debut Lp. The tune now spans three decades of music and still proves to be a viable instrumental blues/rock vehicle.

guitar
Paul Natkin / Photo Reserve



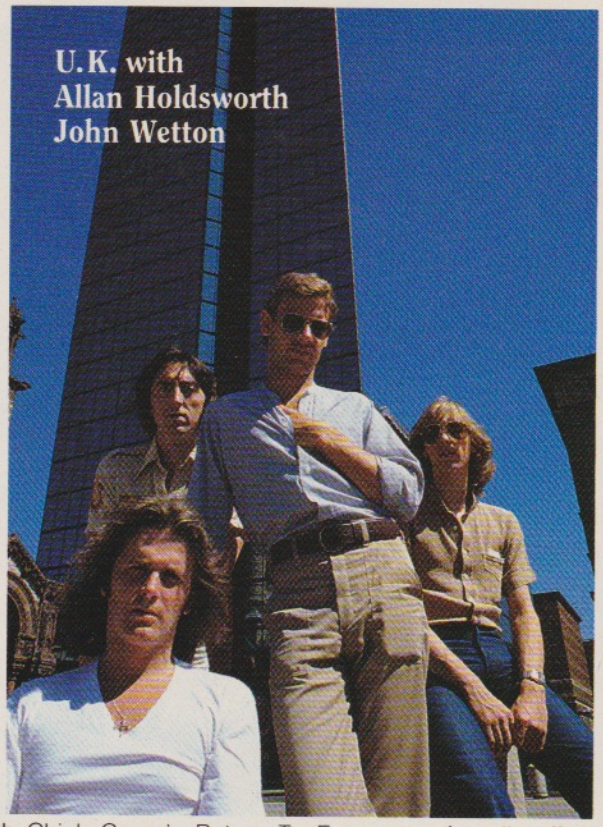
Jeff Beck

Back to the 60's, where Eric Clapton, Jack Bruce and Ginger Baker were exploiting their individual and collective virtuosity in the first power trio super group, Cream. Their extended live improvisational soloing is particularly well-displayed in "Cat Squirrel" and "Toad." The end of the 60s brought about the advancement of the rock instrumental through the efforts of Jeff Beck, who would become very influential in the 70s with "Beck's Bolero" (*Truth*) and "Rice Pudding" (*Beckola*), and of course, the legendary Jimi Hendrix, who developed a controlled pandemonium which embraced all manner of guitar technique, vocabulary, sounds and effects with unrestrained expressiveness. Jimi's signature piece, "Third Stone from the Sun," along with his landmark guitar recitation of "The Star Spangled Banner," moved instrumental rock ahead light years.

A few years before this, Frank Zappa had appeared with the Mothers of Invention, eventually moving from psychedelic satire into largely instrumental works. Zappa became the forerunner of progressive fusion, blending elements of classical, blues, metal, jazz and modernistic approaches. An example can be found in "Peaches En Regalia" (See GUITAR, May '86). Some of his biggest fans are today's most popular performers: Billy Sheehan, Joe Satriani and Steve Vai.

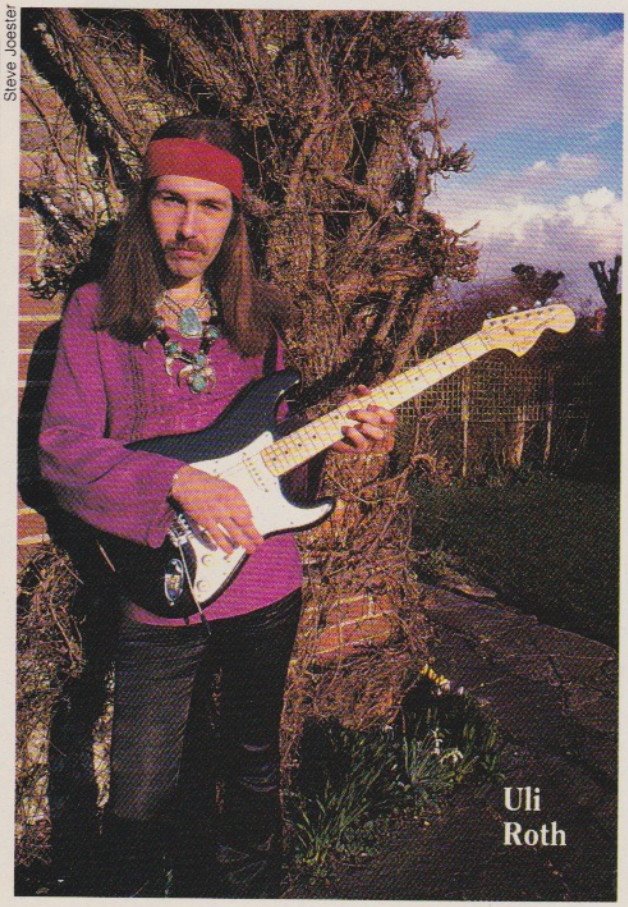
The Art rock movement began to gain momentum through the success of bands such as Yes, Genesis, Emerson, Lake and Palmer, Jethro Tull, King Crimson and Gentle Giant, yielding some very important instrumentalists, among them, Steve Howe, Robert Fripp, Steve Hackett, Phil Collins, Peter Gabbriel and Bill Bruford.

The instrumental music of the 70's set a new standard in terms of the expansion of harmony, formal complexity and technical prowess. Reflecting the Miles Davis influence on rock, the jazz/rock-fusion school was born. The work of John McLaughlin with the Manavishnu Orchestra and Al Dimeola


Steve Joester

U.K. with Allan Holdsworth John Wetton

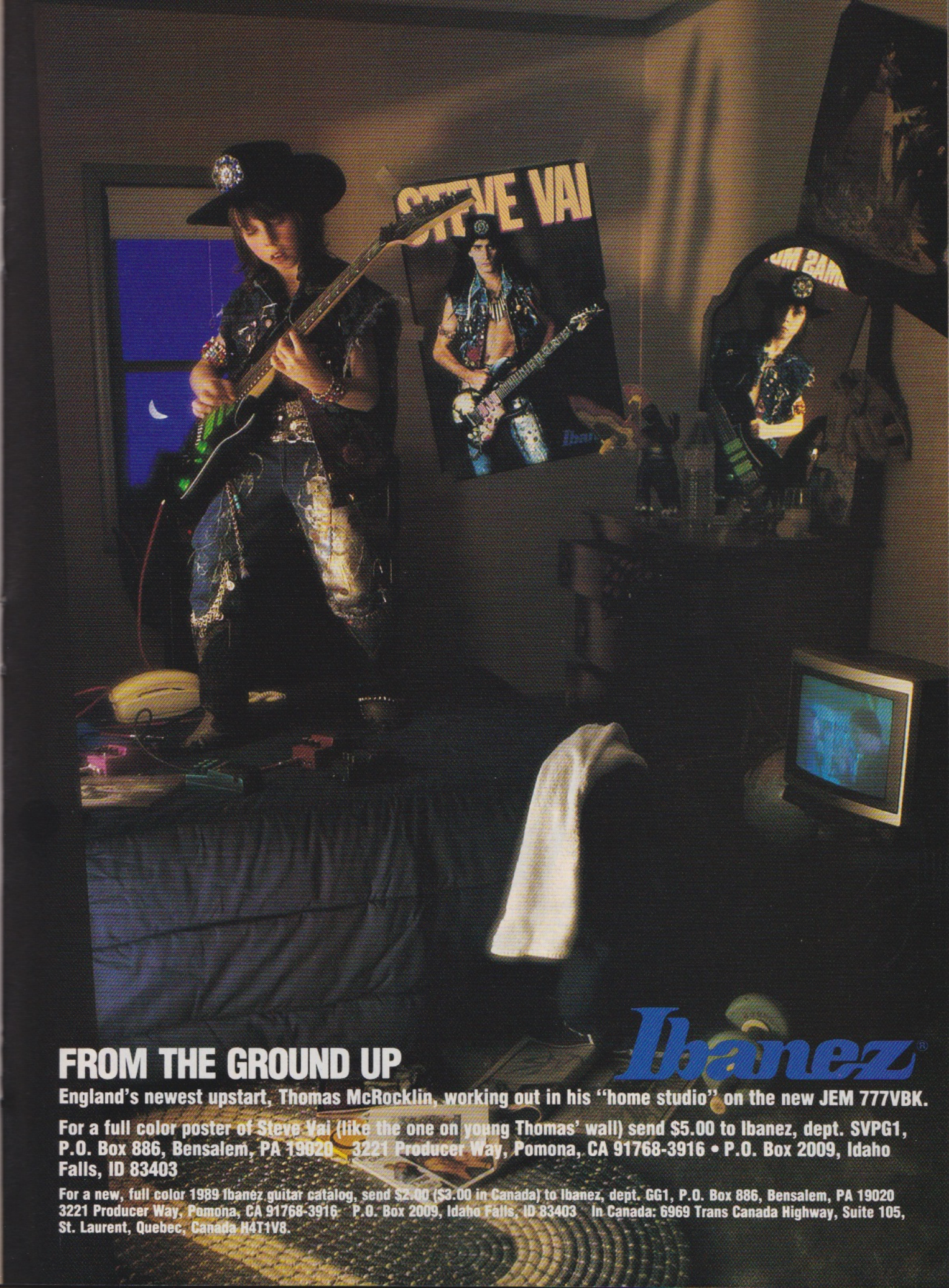
with Chick Corea's Return To Forever profoundly affected rock instrumental music, coaxing Jeff Beck to pursue the direction leading to the watershed recordings *Blow by Blow* and *Wired*, celebrating the marriage of British blues/rock quitar style to jazz/rock-fusion synthesizer grooves, and manifesting itself in the high-tech strides made on the instrument by Larry Carlton and the L.A. fusion crowd, Gary Moore (Colosseum II), Tommy Bolin (Spectrum), Allan Holdsworth and Steve Morse. The ECM school of Pat Metheny, Mick Goodrick, et al, presaged the sound of textural rock found in the works of Andy Summers, Steve Stevens and Adrian Belew, as well as the currently unfolding medium of New Age rock. So important and influential was this movement of fusion instrumental music that it really warrants more space than can be alloted here. But to capsulate it briefly, emphasis should be made on three significant components and/or developments resulting from this musical awakening: Virtuosity, the rebirth of a predominantly instrumental trend in guitar music, and the profound effect it had on the performers of its time. Even the new power trios, most notably, Rush and Triumph, had their instrumental offerings, presented to the more mainstream rock audiences by guitarists Alex Lifeson and Rik Emmett.


Steve Joester

Uli Roth

Similarly, the emerging Eurometal artists expanded their musical vocabulary by introducing classical quotes and harmonic language into rock, much in the way that the fusion players incorporated jazz into the genre. When guitarist Uli Roth left the Scorpions and formed the band Electric Sun, it was classical music meets Hendrix. The sustaining guitar voice required to perform intricate violin melodies was realized when Roth quoted Tchaikovsky's piano concerto in Bb minor on his *Earthquake* recording. Ritchie Blackmore utilized slide guitar to quote Beethoven in Rainbow's "Difficult to Cure" and Michael Schenker brought classical and Baroque influences into some of his most notable works, "Captain Nemo." "Bijou Pleasurette" and "Into the Arena" (See GUITAR, January, '88).

Continued on Page 116



FROM THE GROUND UP

England's newest upstart, Thomas McRocklin, working out in his "home studio" on the new JEM 777VBK.

For a full color poster of Steve Vai (like the one on young Thomas' wall) send $5.00 to Ibanez, dept. SVPG1, P.O. Box 886, Bensalem, PA 19020 3221 Producer Way, Pomona, CA 91768-3916 • P.O. Box 2009, Idaho Falls, ID 83403

For a new, full color 1989 Ibanez guitar catalog, send $2.00 ($3.00 in Canada) to Ibanez, dept. GG1, P.O. Box 886, Bensalem, PA 19020 3221 Producer Way, Pomona, CA 91768-3916 P.O. Box 2009, Idaho Falls, ID 83403 In Canada: 6969 Trans Canada Highway, Suite 105, St. Laurent, Quebec, Canada H4T1V8.

DANNY SPITZ & SCOTT IAN

Mark Weiss / NWA

DEVIL'S ADVOCATES

BY ANDY ALEDORT

In the murky half-light, where thrash metal meets hardcore, down along the docks of four a.m., and the axe-wielding soloist meets the undulating slamdancer on the point of a fire-breathing Strat, Anthrax has carved an antic niche for itself, somewhere West of the Ramones, East of Metallica. Disdaining both the violent punk anarchy of bands like the Sex Pistols and the pseudo mysticism and devil worship of traditional metal's more sheeplike hordes, Anthrax offer abrasive, socio-political sarcasm, a saber dance always on the edge of control. While most hardcore musicians agree that Anthrax are some of the best musicians playing the style, they condemn their Three Stoogian personas, but, as true scholars and con men well know, the contribution of the Three Stooges to the literature of aggression and angst is virtually unsurpassed in the annals of adolescense. Additionally, the members of Anthrax consider as among their favorite bands, deep hardcore favorites like Murphy's Law. We sent Music Editor Andy Aledort down to the nether end of the night, to deke it out with Anthrax's guitarists, Scott Ian and Dan Spitz. He filed this report.

One thing that is true about New York City is that it's always had a thriving hardcore scene, although there is a difference between hardcore and thrash.

SCOTT: There has always been a hardcore scene in New York, but it only goes to a certain level, I think. Look at the Ramones. They can only get to a certain point, it seems, and they can never go any further, and look how long they've been around. That's a problem with being labeled a hardcore band. It seems a lot of hardcore bands get stuck at a certain level. I don't know why that is. I don't know why Anthrax doesn't get played on radio. There are invisible walls, certain things just are the way they are and they never seem to change. We're getting successful by touring and by putting out albums; that's what we want to do. We don't care about radio, we don't care about anything else.

DAN: We just played what we liked to play and we weren't going to change just to get on the radio. We play to please ourselves and hopefully somebody else who listens will like it. It just seems as though a lot of people are liking it now.

Do you think your success will open doors for other bands?

DAN: In a lot of ways it already has, because it's a lot easier for bands to get signed right now. When we started, it was totally impossible. Nobody ever recognized this music as music, and didn't want to put it out.

The music has proven itself, and it's proven itself in a short amount of time.

SCOTT: That's the thing. Respect is the hardest thing to come by. We have a gold record—*I'm the Man* went gold, *Among the Living* is about to go gold, the new album is almost gold—and we still have to fight for respect. It still doesn't come easy at all. People might think we're big time now and we made it, meanwhile we still don't get in magazines as much as 99 other bands.

DAN: You gotta stick it out, man.

SCOTT: That's the toughest thing. You have to keep doing what you're doing and eventually you'll start to sell records and people will say, "Hey, this is happening."

DAN: We'd just like to let the kids know that you do have to break down that wall.

How do you think thrash relates to heavy metal?

SCOTT: When we started, we were a heavy metal band, because that's what we knew from. We knew from Black Sabbath and Maiden and Priest. When we started writing in 1983, things were getting kind of stagnant and we felt the whole genre of heavy metal needed a kick in the ass. We always considered ourselves a metal band, but because we sound different—I mean, we sound different from Iron Maiden, obviously, and Iron Maiden sounds different from Bon Jovi—you need to classify things. It all comes under heavy metal, I guess, but if you call Anthrax "Heavy Metal," then Bon Jovi couldn't be heavy metal, so that's where thrash metal and speed metal came from, and you have glam metal and pop metal.

DAN: At the same time we started writing it was the big L.A. explosion of glam-rock, and what we were playing was totally different. Then there was the other explosion of the Van Halen kind of bands, so they had to classify in three areas: Van Halen-type heavy metal, glam-rock, and the Anthrax, Metallica stuff.

SCOTT: Pick up the new *Billboard*, it says "Heavy Metal rules the charts. Bon Jovi and Def Leppard at number one and two." But whose idea of heavy metal is that? If you asked Bon Jovi and Def Leppard, they wouldn't call themselves heavy metal bands.

Do you think the success of your music poses a threat to more traditional heavy metal bands?

SCOTT: I don't think it poses a threat, but I could see in three or four years from now, Anthrax being considered mainstream heavy metal.

DAN: We're doing it in almost the same way that those bands did it, with

Mark Weiss / MWA

Now available from Takamine

Jasmine by Takamine is a full line of classics, dreadnoughts, 12 strings and cutaways—all with the acoustic-electric option. And each Jasmine includes quality features such as a rosewood back and sides, rosewood fingerboards, a Japanese laminated spruce top, Ping tuning machines and Adamas Strings.

Selected Jasmine models include a Kaman designed in-bridge pick-up and pre-amp system.

Jasmine by Takamine. An exclusive series at remarkably affordable prices.

Jasmine by TAKAMINE

Kaman Music Corporation, P.O. Box 507, Bloomfield, CT 06002

KAMAN

virtually no radio play and fourteen months of touring, and not relying on videos, which weren't really around in those days except for maybe *Don Kirshner's Rock Concert*. We're doing it in the same way, and our music is an aggressive kind of heavy metal.

SCOTT: We just look at it as the next step.

DAN: The next plateau. Back then the kids listened to Creedence Clearwater, and then, all of a sudden there was Maiden, Priest and Black Sabbath.

SCOTT: In the 70s you had Sabbath, then Kiss, and towards the late 70s was the British explosion, when Leppard, Maiden and Priest came out. We're the next generation. In five years, something new will happen.

Lyrically, you guys really want to say something relevant to the times. In all your songs you express a strong opinion about something.

SCOTT: Well, the words have to be as strong as the music. We have a really hard sound and it wouldn't make sense for us not to have strong lyrics. Some bands think the music is more important than the lyrics, but for us, each has to be as strong as the other.

This is something that sets your music apart from typical heavy metal. Socially conscious lyrics is something that punk music was all about.

SCOTT: Because they were speaking about real things. In the glory days of heavy metal, the lyrics were always a "fantasy" thing, with the satanic side, rainbows, this and that. . .and for me, when I listened to that stuff, I never really cared about the lyrics. I got into heavy metal 'cause I loved the guitar, but the lyrics meant absolutely nothing to me. I guess stuff like the Ramones and the Sex Pistols, lyrically, was the opposite of heavy metal. The music had a hard edge, but they were speaking about real things, and that's the way we are. If we read something in the newspaper and feel strongly about it, we say, "Hey, let's say something about this," and get an opinion or a point across that we feel our audience should learn about, or just bring it up to them so they can make their own decision.

Mark Weiss / MWA

DAN: The kids who are listening aren't as stupid as people think they are. They don't want to read the typical lyrics time after time. If you come to an Anthrax show, you'll see almost every kid singing every goddamn word.

SCOTT: We just want people to think. We want people to use their brains and have an idea of what's going on in the world. There's a lot more important things going on in the world than fast cars and women and sex, drugs and rock 'n' roll. There's 99 other bands that can deal with that subject.

"Make Me Laugh" has some great lyrics: "God says, 'Have a T.V show,' God says, 'Baby, do some blow.'"

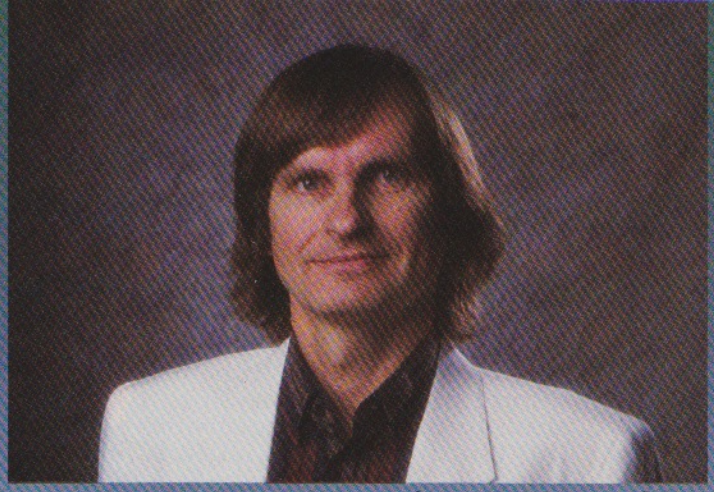
SCOTT: That's something that's been in the news for the last year and a half, so that was a good thing to write about 'cause that's a wide open area. You can get really vicious against these guys.

How does the music shape the lyric and vice versa?

SCOTT: We write all the music first. Actually, the first thing is titles. We'll have a list of titles and that gives you an idea. Charlie (Benante) will come up with a title and that will put an idea in my head. He might not have any specific point of view in mind of what the song should be about, but he'll have a title, something that sounds good to him. I'll connect it with something. Then we write all the music, and once it's done, you just hear things; something has a certain sound to it, and you just know what goes with what—it's natural.

DAN: After the music is done, the lyrics are added, and then the music is changed a little bit, making verses or choruses longer or shorter or switched around. Then it's done and we go to the studio and it's not changed.

A lot of your songs are very complex, with many different, seemingly incongruous sections. Do you ever throw out the formula and try to simplify to the point where a song will have, say, only two different sections?



John Nady,
President,
Nady Systems, Inc.

"Your continued satisfaction is our highest goal."

Thanks to you, Nady Systems sells more wireless than anyone else. More, in fact, than the combined sales of the twenty or so companies that now have wireless as part of their lines.

There's one reason for this: you get the best performance and value with Nady Wireless.

And we get the most satisfied customers. It's as simple as that.

Customer satisfaction is something that everyone talks about. But your support indicates that our commitment to excellence in design, service, follow up — the whole "look and feel" of dealing with this company — sets us apart.

That's the one thing that hasn't changed over the ten-plus years we've been selling wireless systems.

We were the first to use noise-reduction (companding) circuitry with wireless. Several years ahead of the rest of the industry. This was a direct result of my quest to satisfy the real needs of musicians in a stage setting before coming to market. I started Nady Systems when I knew I "got it right".

The Nady 101/201 systems we introduced last year fulfilled my ultimate goal. It was our intent all along to make VHF wireless performance affordable and available for everyone. Even with all the confusing claims out there being made by competitors and imitators, the Nady 101/201 became the best selling wireless ever.

You were the judge when it came time to buy a wireless system. You listened for the quietest, truest audio. You recognized that despite extensive advertising, the wireless systems with dBx noise reduction just could not measure up. Nor were you enticed by the numerous microphone manufacturers rushing to add wireless to their offerings. You talked with other Nady Wireless owners, verifying that what we said about our flawless RF link and reliability was true.*

Ultimately you chose Nady Wireless. For that you have my sincere thanks and my assurance that your continued satisfaction is our highest goal.

John Nady

Customer satisfaction starts with excellent product, but it doesn't end there. Drop by your Nady dealer — part of the best sales and service network in the nation — for a demo. Or write us for more information on Nady Wireless, Nady MOSFET Guitar and Bass Amplifiers, Nady Effects and the innovative Nady SongStarter™. Nady Systems, Inc., 1145 65th St., Oakland, CA 94608.

NADY™ SYSTEMS INC.

The Nady 201 broke the price/performance barrier for VHF Diversity Wireless Systems. The 201, and the non-diversity Nady 101 VHF are the best-selling wireless systems ever. By far.

*dBx is a registered trademark of BSR North America

©1989 Nady Systems, Inc.

SCOTT: It's all feeling. There's no formula for that at all. When a song's coming together, you'll have riffs and it's all feeling whether one riff fits with another or whether a time change works. It's not like pieces of a puzzle and we force the pieces to fit. We don't write ten riffs and say that they all have to go into the song. You just know.

DAN: Someone will come in with a riff and we'll play it and put it next to another part and if it doesn't sound right, you can it.

SCOTT: It always starts with one riff and from that it just goes; you hear that riff and you know how a certain thing should sound following it.

DAN: Obviously, it's harder at first, but as you go along as a band it gets a lot easier.

Do you ever feel like you're falling in a rut of using proven formulas, like having the song start slow, followed by a fast part, then a medium tempo?

DAN: We're very aware of that, definitely.

SCOTT: That's where we have to be our own strongest critics. When we're writing, the last thing we want to do is repeat ourselves. That would be the worst thing for us. We always want to do something fresh. Every song should be its own song.

DAN: You have to be extremely aware, especially nowadays. You have to be careful not to rip anyone else off, or yourself.

SCOTT: It's not easy. When we start writing, it's a real slow process. Once we get into it, things go a little easier, but those first couple of days, everyone will have ideas and we'll be in a studio and it's, "What do we got?" And everyone just sort of looks at each other.

DAN: Usually what happens is, the first song we write. . .

SCOTT:. . .usually gets canned.

DAN: Either we can the whole song or we might take one riff out of it and use it somewhere else.

SCOTT: It always seems to work that way.

DAN: We don't write 15 songs for a nine song album. We write nine songs and put our best into those nine songs. We could write 15 songs but we don't see why, when you can take the best stuff out of those 15 and put it into nine.

SCOTT: And then when we're done with the album, the first thing I think of is, what do we do next time? What happens if there's no riffs? But then, you know, a year down the line or so, stuff just starts to come. I guess that's why we're in a band.

Scott's the big worrier in the band?

DAN: Yeah, he is a pretty good worrier.

SCOTT: I listen to *State of Euphoria* and it's done and I think, well, we got two years to come up with something else!

DAN: Like we've pumped out every riff that's inside of us.

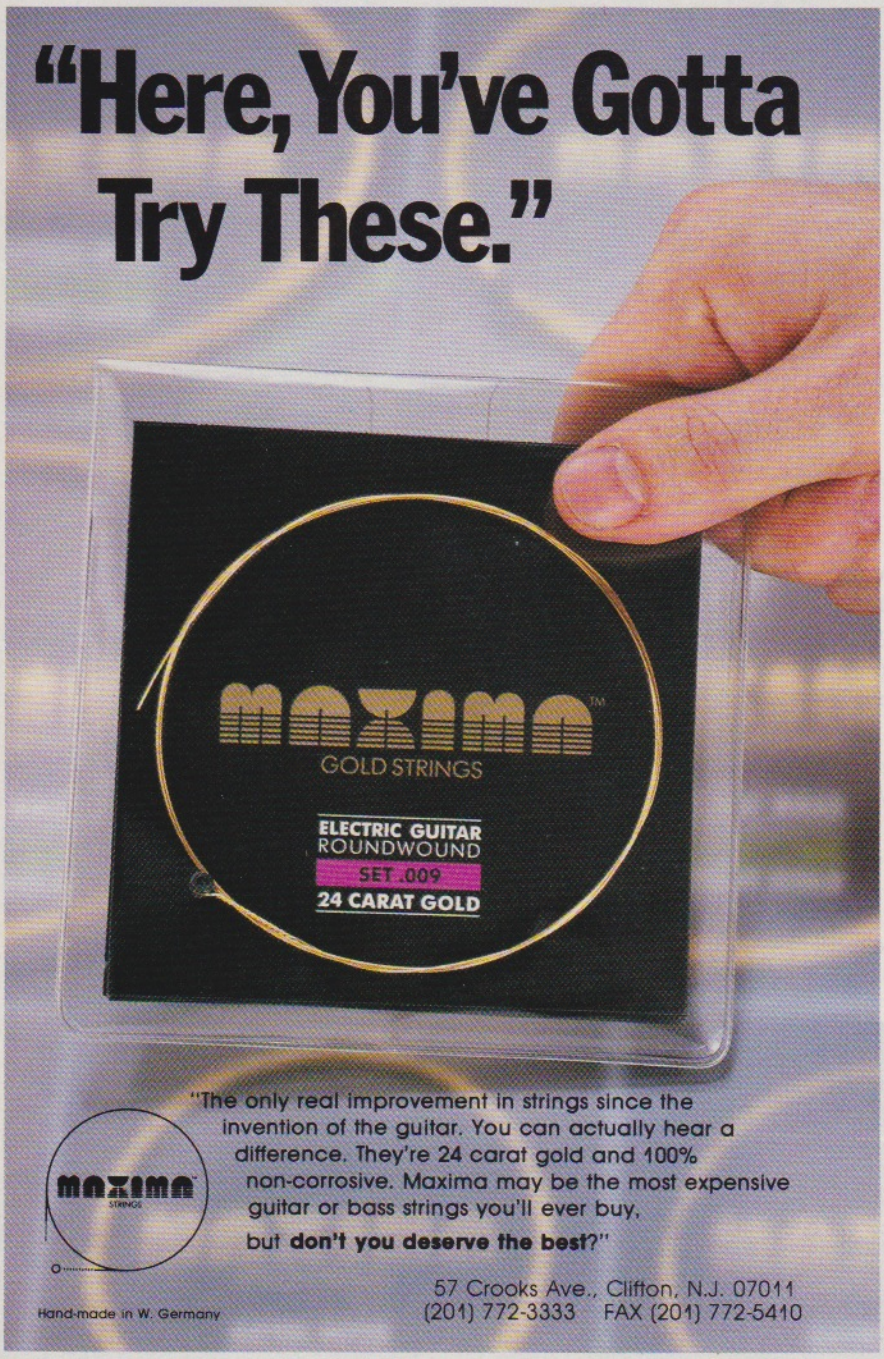
SCOTT: What are we gonna do? I always think, "God, what happens if nobody could write another riff?!" When I'm writing lyrics, I'll hit a wall and get headaches.

DAN: Or he passes out on the floor.

SCOTT: I flip out. I get anxiety attacks. It gets really bad. My brain is just flipping around inside my head sometimes.

DAN: When we sat down to do this album, we were gonna take our time for the first time and be totally aware of what we're doing and not let anything get by that we really didn't like. The structures of the songs had to be perfect. We weren't gonna settle for anything less this time, whereas in the past we've been rushed and had deadlines. But this time we had the whole free reign.

SCOTT: This is the first time we've had 100% freedom. For every *album—Fistful of Metal, Spreading the Disease* and *Among the Living*—there was always something that somebody wasn't happy about and our decision with *State of Euphoria* was that we weren't gonna leave the studio until everybody was happy with the album. We didn't want



B.C. Rich™

You race home from school, leap upstairs, grab your guitar, crank your amp, and practice the latest riffs till your fingers bleed. You do this for years. You spend a fortune on equipment, stage clothing, and creating an image that rules. You get in front of that mirror and go through your stage gestures relentlessly until you get to the point where you can wag your tongue three inches longer than anyone else, throw your hips out of joint, and perform leaps like an inspired toad. Everything's perfect—your chops, your image, your stage presence.

Then the big day comes. RCA signs you up and books you on your premier tour. You're in front of about 10,000,000 headbangers, healthy breasted groupies, and idolizing roadies. Suddenly, they're all laughing at you—howling at you. What went wrong? Your hair is starched, the bulge in your spandex is more than ample, you have a wall of 200 watt stacks growling at the crowd, an overkill of kaleidoscopic stage lights, and a two hour act of chart busting metal music.

So what went wrong? You forgot your guitar! Everyone is screaming at you because YOU…FORGOT…YOUR…GUITAR! What? You say you're holding your guitar? That's not a guitar. It sort of resembles a guitar but it's not a guitar. You know why? Because it's not a B.C. RICH. It doesn't play like a B.C. RICH. It doesn't look like a B.C. RICH. It doesn't sound like a B.C. RICH. It doesn't feel like a B.C. RICH. It doesn't finger like a B.C. RICH. And it sure doesn't say B.C. RICH.

Look. The music business is a fun business but it is a business. Take it seriously. If you want the Ferrari, the Beverly Hills mansion, the gorgeous girls, the obscene bank account—if you really crave these things, take your guitar seriously. B.C. RICH is the serious guitar for players serious about success. So don't blow your chances. Give yourself the advantage. When your big break comes, play a B.C. RICH. Because if you aren't playing a B.C. RICH, you might as well be playing with yourself.

BC 'n ya get RICH!

BERNIE RICO
Founder
B.C. RICH International

CHARLES STRINGER
Class Axe, Inc./B.C. Marketing

TED BAUM
B.C. RICH International

RANDALL E. WALTUCH
Class Axe, Inc./B.C. Marketing

B.C. RICH PLATINUM and NJ SERIES Guitars distributed exclusively by
CLASS AXE, INC./B.C. MARKETING ◊ P.O. Box 239 ◊ Middlesex, New Jersey 08854

B.C. RICH, WARLOCK, ST. IRONBIRD, BICH, OUTLAW and NJ SERIES are Registered Trademarks of B.C. RICH INTERNATIONAL
VIRGIN and PLATINUM SERIES are Registered Trademarks of CLASS AXE, INC.

any ifs, ands or buts three weeks after we finished—and it's worked. There hasn't been a complaint yet.

DAN: It's the first album where we can't decide what not to play in the opening set with Ozzy. Everyone likes every song. It's really hard, 'cause with the last album, the day we were done with it, we knew which songs we liked better than others.

Dan, the last time I interviewed you, you were using a very scalar approach to your soloing, emphasizing the fifth mode of harmonic minor and the Aeolian mode. Have you continued to study theory or are you leaning more on your gut instincts?

DAN: For this album I took a totally different approach. I went more for feeling than speed. I've gotten away from the Arabian kind of scales this time, and I used more straightforward pentatonics mixed with jazz minor, using more bending, more feeling. This fits the songs a million times better, and I also made sure when we were writing the lead parts to the songs that they fit and were structured properly and had a steady key to them, because in this music in the past, I've run into problems. The worst problem is that the music is paced very fast, and sometimes during the lead break there'll be varying keys or *no* key because the rhythm changes so fast. It's hard to play lead over that, so this time I made sure it was the perfect thing to play over. I like to shift at certain times, with certain feelings and certain time signatures, but it's got to be *right*.

Did it take long to get the sound you liked and to get the record recorded?

SCOTT: Seven weeks—done. Which for us was a long time, but for certain bands that's like a weekend.

DAN: We could've taken seven months if we wanted to.

SCOTT: But then the album would suck because it'd be stale and old.

DAN: We could have done whatever we wanted, but the way we record is, before we get in the studio, the songs are done. We just need the people that can get our live sound onto tape. It's not like we're going in soul-searching for a sound when we're in there.

Did you record the whole band live?

SCOTT: It's all tracks, but I'll do three or four more tracks of rhythm on top of it. Drums, bass and guitar go down at once, but the bass and guitar usually end up as scratch tracks.

DAN: But they all play together in a live kind of situation.

What's your studio set-up?

DAN: Like last time, I'm sticking with Mesa Boogie Mark III's that are a little bit modified and they're older. I used to use Marshalls and Kirk (Hammett) from Metallica turned me on to Boogies. I called Boogie up and they sent me some of the first III's that came out, and they just *killed*, they *crushed*, and I was amazed. From there my set-up is pretty elaborate. In the studio it's pretty simple. I use two Mark III heads into a Strategy 400 power amp, which is a 400-watt stereo power amp, and each Boogie head has load resistors on it. From the Strategy it goes into the speaker cabinets. There are no effects in line, it's just my Boogie sound the way I have it set up, between the e.q. and the amp itself. We usually end up using one mike on one speaker for the lead sound. I use four 4x12" cabinets in the studio, loaded with old 80-watt Celestions. I've never heard a cabinet that sounded like it. Marshall sent us tons of cabinets to try, and some of the same 320-watt cabinets, and nothing has sounded like my old cabinets. I don't know what it is, I guess it's just the camouflage we put on 'em. Guitarwise, I've been using Jacksons for about nine years now, mostly the Randy Rhoads Flying V. They cut them down real small and the necks are small. I use old EMG pickups that I acquired when I was working on 48th Street five or six years ago.

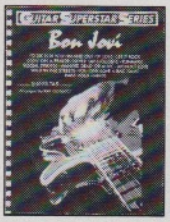
So you're not using any effects?

DAN: There's a few things that we use in the studio that I'd rather not disclose, which help to capture the actual sound that is coming out of my amp,

Continued on Page 126

Play The Solos Of The Superstars With Warner Bros. Publications' Guitar Superstar Series.

Transcribed directly off the original recording by working guitarists, the Guitar Superstar Series also offers tablature notation for guitarists with good technique but little or no music-reading ability.



☐ ***Bon Jovi*** I'd Die For You, In And Out Of Love, Raise Your Hands, You Give Love A Bad Name, more. **GF0319/$12.95**

☐ ***Dokken*** Alone Again, Burning Like A Flame, Unchain The Night, Tooth And Nail, and more. **GF0364/$12.95**

☐ ***Genesis*** Invisible Touch, No Reply At All, Follow You Follow Me, and others. **GF0304/$10.95**

☐ ***Grateful Dead*** Dupree's Diamond Blues, Candyman, Weather Report Suite 1 (Prelude), and more. **GF0285/$10.95**

☐ ***Heart*** Alone, Barracuda, Even It Up, and others. **GF0359/$10.95**

☐ ***Journey*** Open Arms. Stone In Love, Be Good To Yourself, Don't Stop Believin', Faithfully, and more. **GF0308/$10.95**

☐ ***Led Zeppelin*** Stairway To Heaven, Whole Lotta Love, Black Dog, Dazed And Confused, and many others. **GF0292/$12.95**

☐ ***More Led Zeppelin*** Moby Dick, The Rain Song, Rock And Roll, The Song Remains The Same, more. **GF0341/$12.95**

☐ ***Motley Crue*** Looks That Kill, Shout At The Devil, Live Wire, Bastard and more! **GF0286/$10.95**

☐ ***Rolling Stones*** Angie, Beast Of Burden, It's Only Rock And Roll, and more. **GF0306/$12.95**

☐ ***Rush*** Red Barchetta, Tom Swayer, The Spirit Of Radio, Distant Early Warning, New World Man, and more. **GF0290/$12.95**

☐ ***Scorpions*** Rock You Like A Hurricane, Still Loving You, Big City Nights and others. **GF0289/$10.95**

☐ ***Talking Heads*** Air, Burning Down The House, Psycho Killer, more. **GF0313/$10.95**

☐ ***Triumph*** Follow Your Heart, Lay It On The Line, Magic, Moonchild, and more. **GF0311/$10.95**

☐ ***Whitesnake*** Children Of The Night, Still Of The Night, You're Gonna Break My Heart Again, more! **GF0333/$10.95**

☐ ***Yes*** Owner Of A Lonely Heart, I've Seen All Good People, And You And I, and many more. **GF0331/$12.95**

Available At Your Local Music Store. Or use this order form.

Please send the books I have indicated above. For shipping and handling, I have included $2.00 for the first book, $.50 for each additional book. New York, New Jersey, California, please add appropriate sales tax.

Check or money order enclosed ☐
(Make check payable in U.S. funds, to Warner Bros. Publications)
Bill my ☐ Mastercard ☐ Visa
($15.00 minimum on credit card orders)
Card No. _____
Exp. Date _____
Signature _____

AP0598

Name _____
Address _____
City _____
State _____ ZIP _____
Phone # _____

Mail to: Warner Bros. Publications Inc. Dept. O.J.
265 Secaucus Rd.
Secaucus, NJ 07096-2037
Prices subject to change.
Please allow 4-6 weeks for delivery.

kmd

THE NEXT GENERATION

Amplification, signal processing and sound reinforcement equipment designed to look and sound great, no matter where your next gig is!

Kaman Music Corporation, PO Box 507, Bloomfield, CT 06002

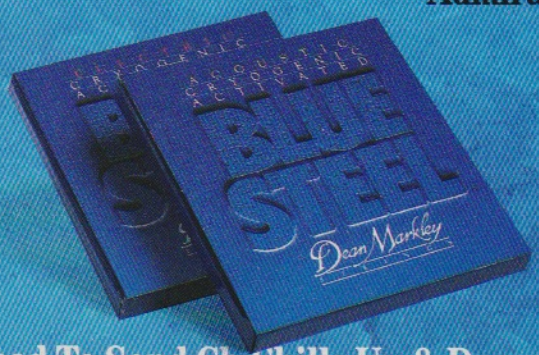
KAMAN

The Attack of Crazed Penguins Has Been Repelled; Cargo of Cryogenic Electric & Acoustic Strings is Dealer Bound!

Admiral Bryd
Blue Steel Shipping Honcho

However, the Polar Bears in heat remain a problem. See your dealer soon, before high product demand and sled dogs lost to lovesick Polar Bears deplete the current shipment.

Admiral Brr-Bryd.



G-Guaranteed To Send Ch-Chills Up & Down Your N-Neck.

DEAN MARKLEY STRINGS, INC., 3350 SCOTT BLVD. #45, SANTA CLARA, CA 95054
800-538-8330, (408) 988-2456, (408) 988-0441 FAX, 9103382046 MARKLEY SNTA TELEX
COPYRIGHT JUNE © 1988 DEAN MARKLEY INC.

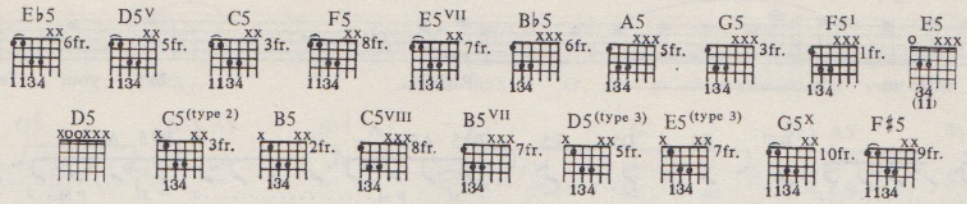
Tablature Explanation page 29

BE ALL, END ALL

As Recorded by Anthrax

(From the album STATE OF EUPHORIA/Megaforce/Island Records)

Words and Music by Anthrax



Intro

Moderately Slow Rock ♩= 96

N.C.

Cello (arr. for gtr.)

*pp < mp

*Fade in w/vol. control to simulate bowing.

Gtr. I *ff*

Gtr. II

E♭5 D5V E♭5 D5V C5 D5V

1.2.3. F5 E5VII 4. F5 E5VII

P.M.

Double - time ♩= 208

(Both gtrs.) E♭5 D5V E♭5 D5V C5 D5V E♭5 D5V E♭5 D5V C5 D5V

E♭5 D5V E♭5 D5V C5 D5V F5 E5VII

1st Verse

Rhy. Fig. 1

B♭5 A5 B♭5 A5 E G5 A5

⑥ open

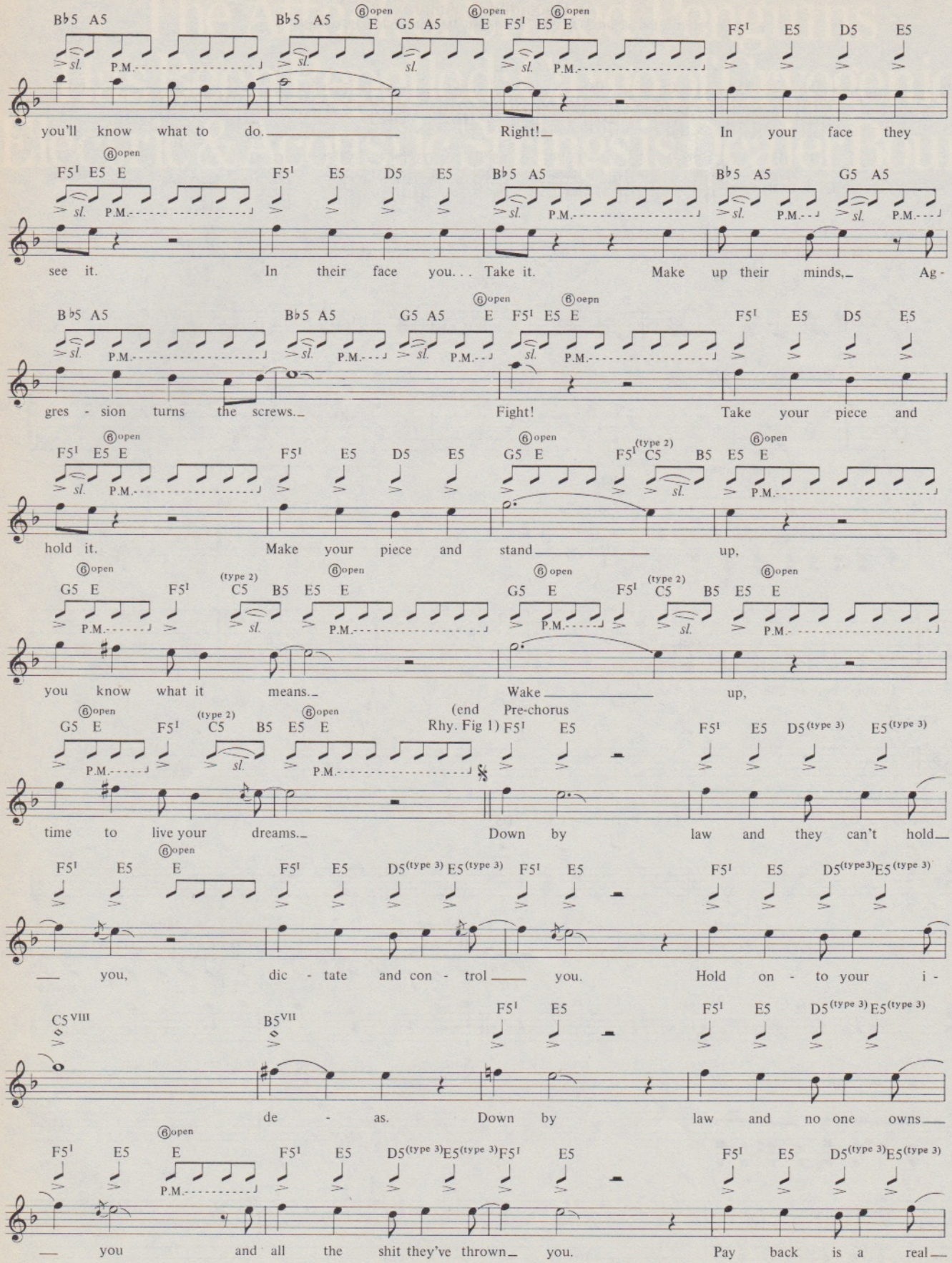
sl. P.M.

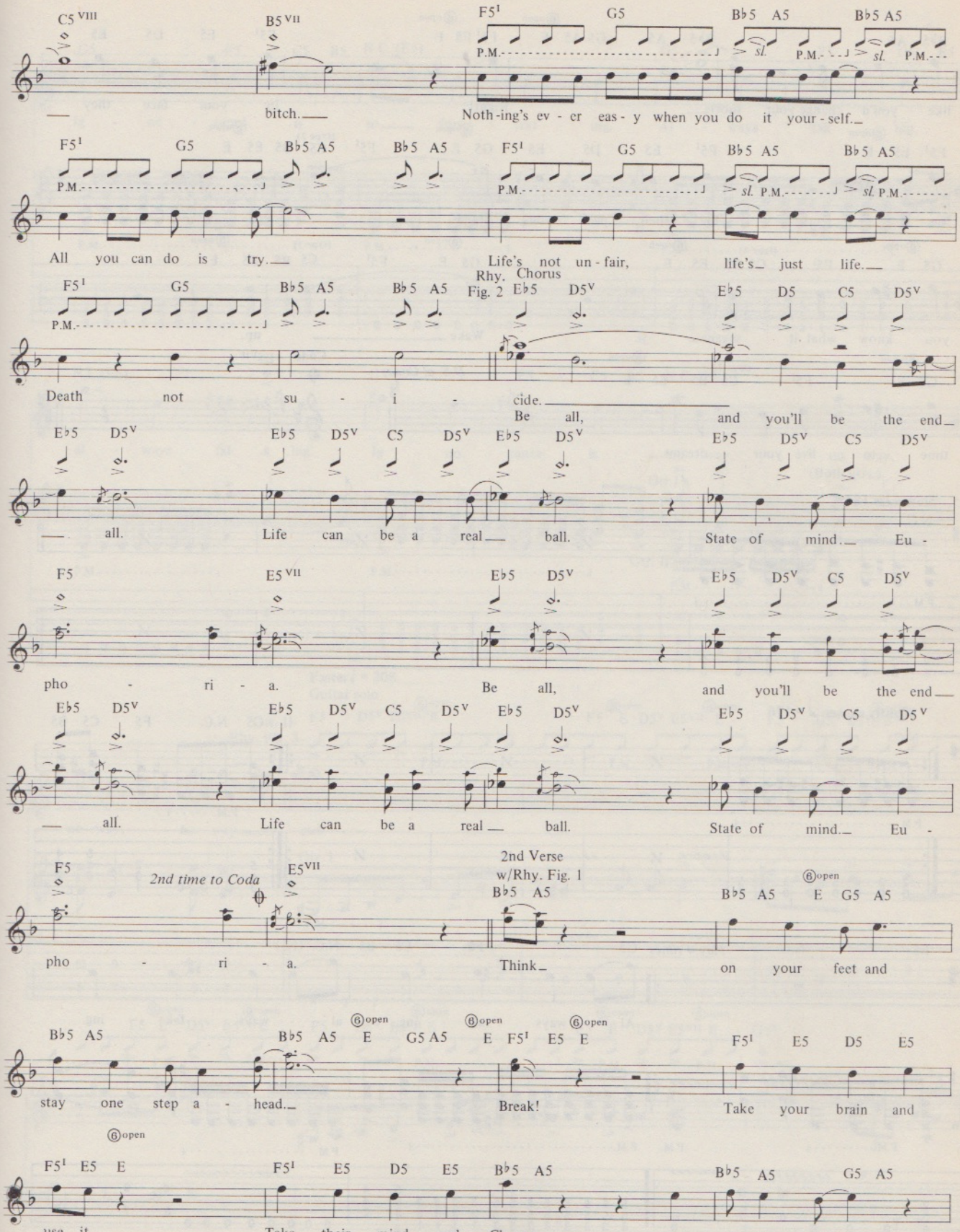
N.C.

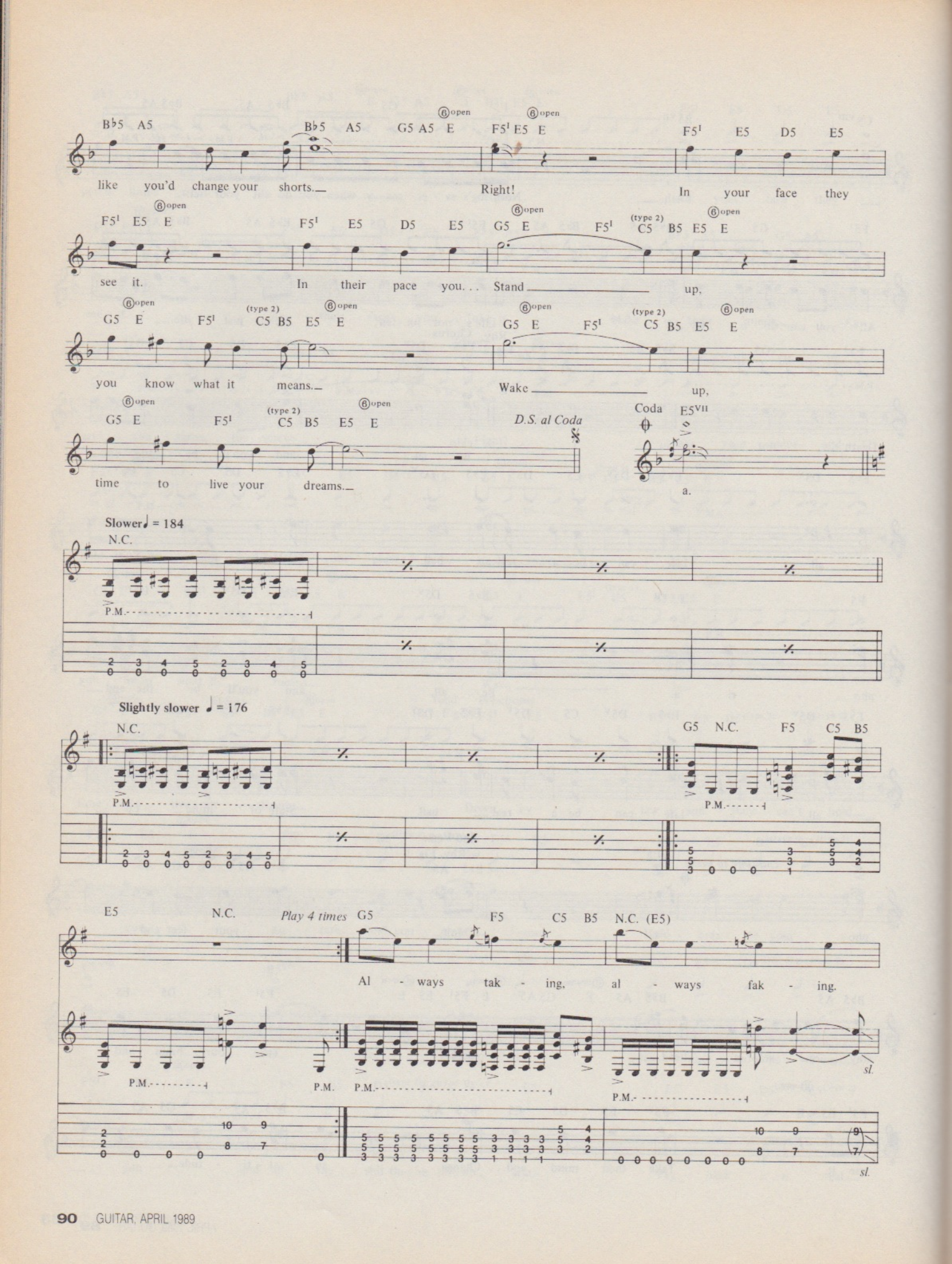
Yes, no, yes, no. Not an - oth - er word,

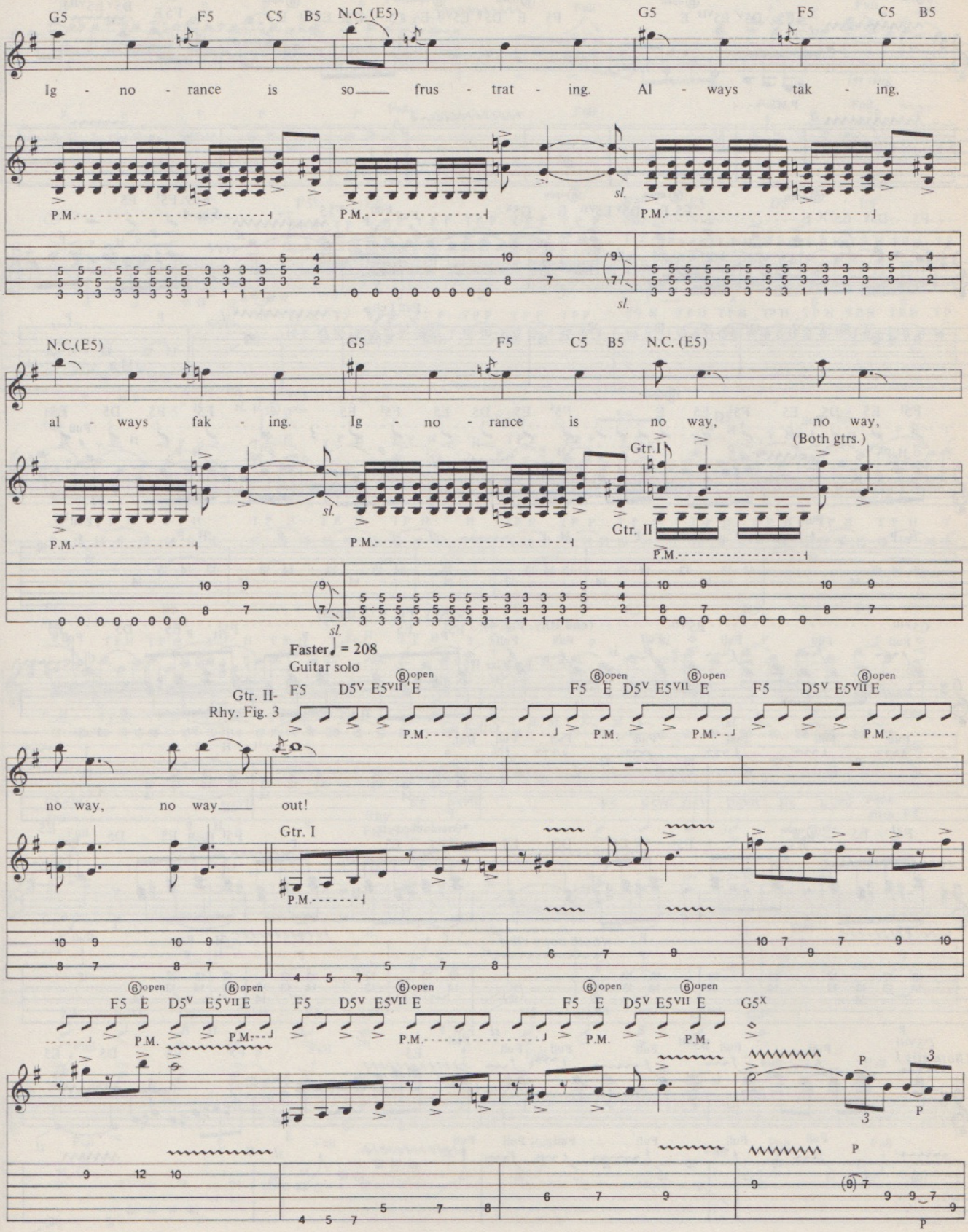
P.M.

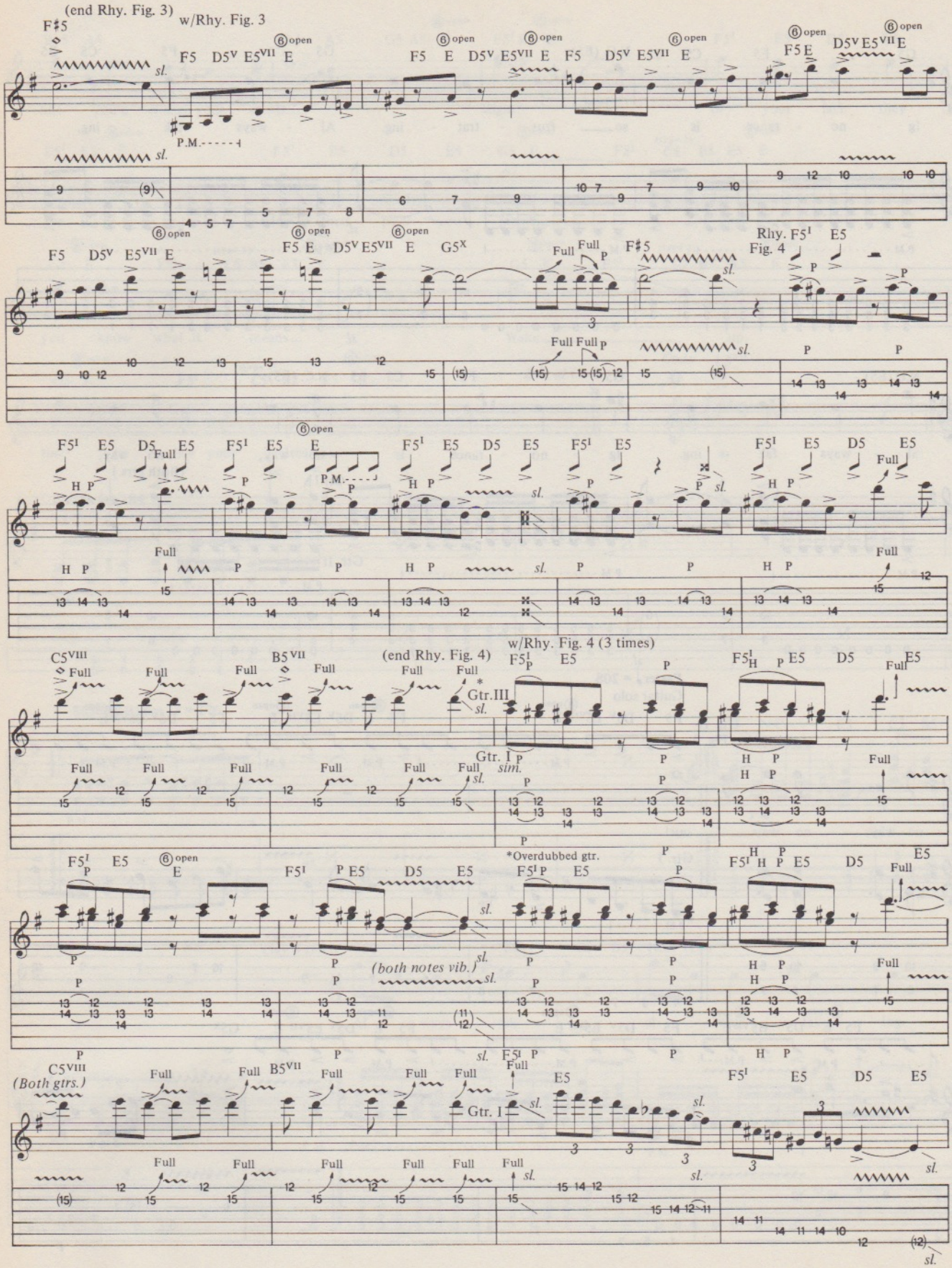
Copyright©1988, 1989 Anthrax Music/Black Lion Music
All Rights Reserved Used by Permission

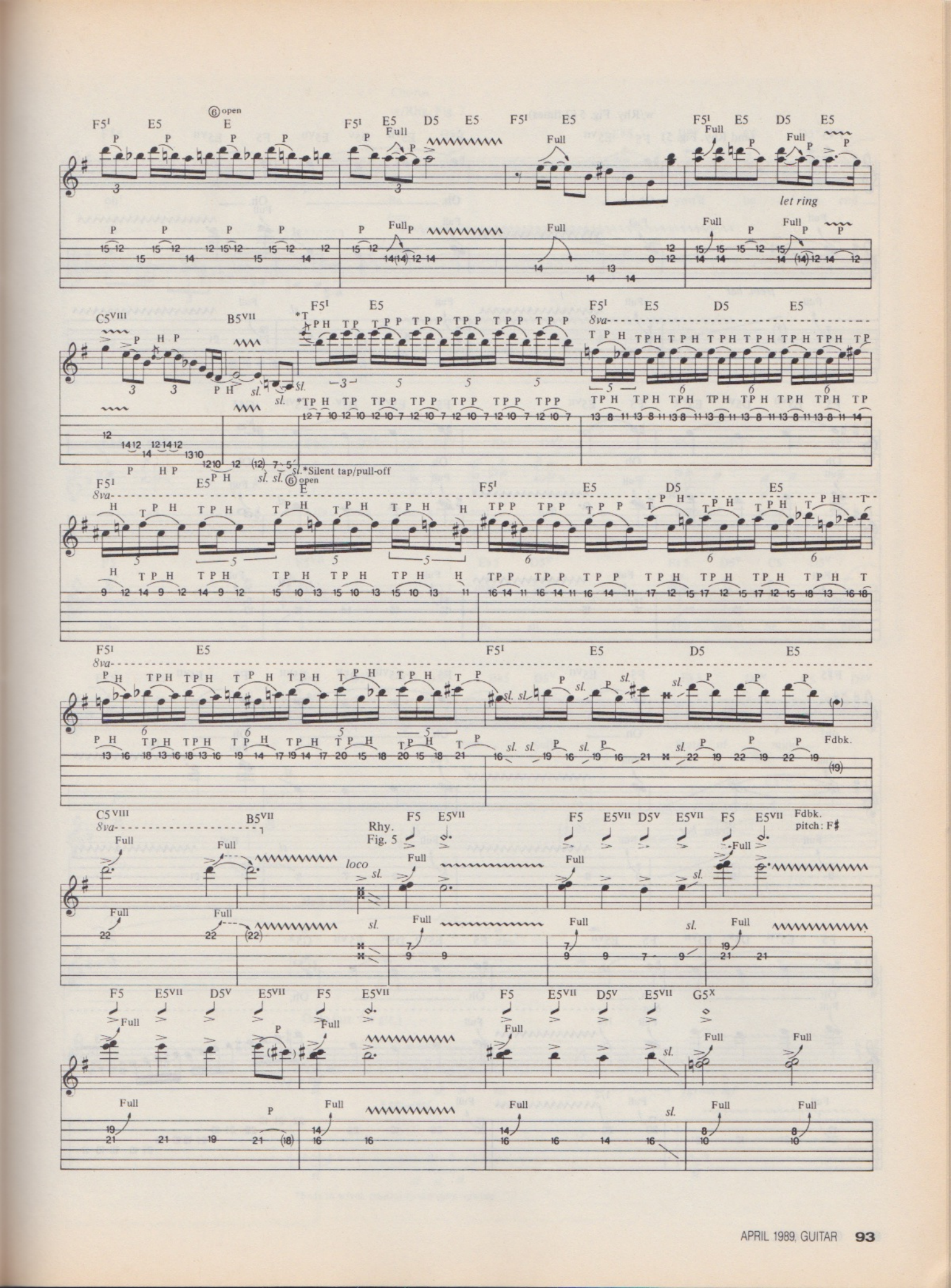

you'll know what to do. Right! In your face they
see it. In their face you... Take it. Make up their minds, Ag-
gres - sion turns the screws. Fight! Take your piece and
hold it. Make your piece and stand up,
you know what it means. Wake up,
time to live your dreams. Down by law and they can't hold
you, dic - tate and con - trol you. Hold on - to your i-
de - as. Down by law and no one owns
you and all the shit they've thrown you. Pay back is a real

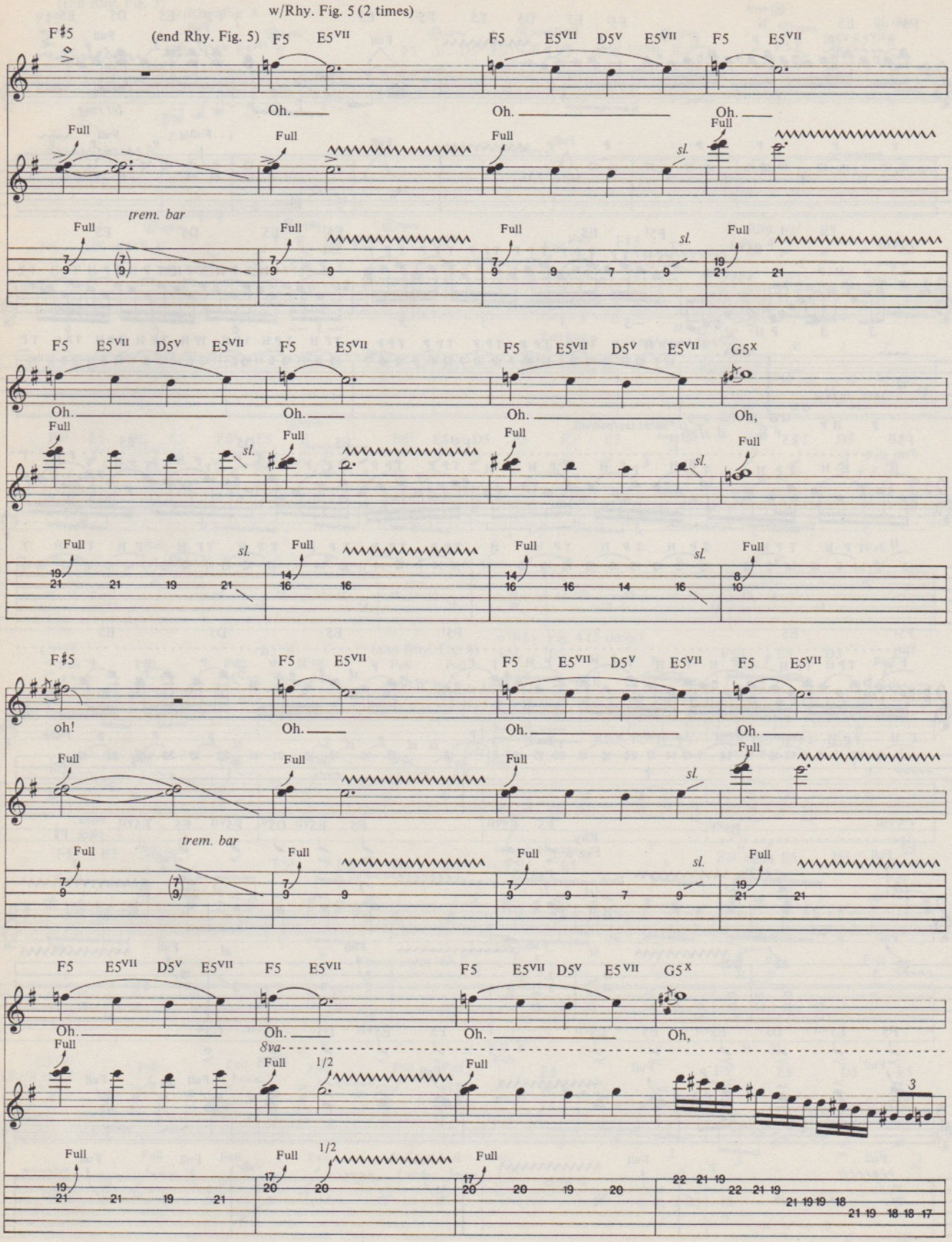

C5 VIII B5 VII F5I G5 B♭5 A5 B♭5 A5
P.M. sl. P.M. sl. P.M.
bitch. Noth-ing's ev - er eas - y when you do it your - self.
F5I G5 B♭5 A5 B♭5 A5 F5I G5 B♭5 A5 B♭5 A5
P.M. P.M. sl. P.M. sl. P.M.
All you can do is try. Life's not un - fair, life's just life.
Rhy. Fig. 2
Chorus
F5I G5 B♭5 A5 B♭5 A5 E♭5 D5V E♭5 D5 C5 D5V
P.M.
Death not su - i - cide. Be all, and you'll be the end
E♭5 D5V E♭5 D5V C5 D5V E♭5 D5V E♭5 D5V C5 D5V
all. Life can be a real ball. State of mind. Eu -
F5 E5 VII E♭5 D5V E♭5 D5V C5 D5V
pho - ri - a. Be all, and you'll be the end
E♭5 D5V E♭5 D5V C5 D5V E♭5 D5V E♭5 D5V C5 D5V
all. Life can be a real ball. State of mind. Eu -
F5 E5 VII
2nd time to Coda
2nd Verse
w/Rhy. Fig. 1
B♭5 A5 B♭5 A5 ⑥open E G5 A5
pho - ri - a. Think on your feet and
B♭5 A5 B♭5 A5 ⑥open E G5 A5 ⑥open E F5I E5 ⑥open E F5I E5 D5 E5
stay one step a - head. Break! Take your brain and
⑥open
F5I E5 E F5I E5 D5 E5 B♭5 A5 B♭5 A5 G5 A5
use it. Take their mind and... Change an at - ti - tude.

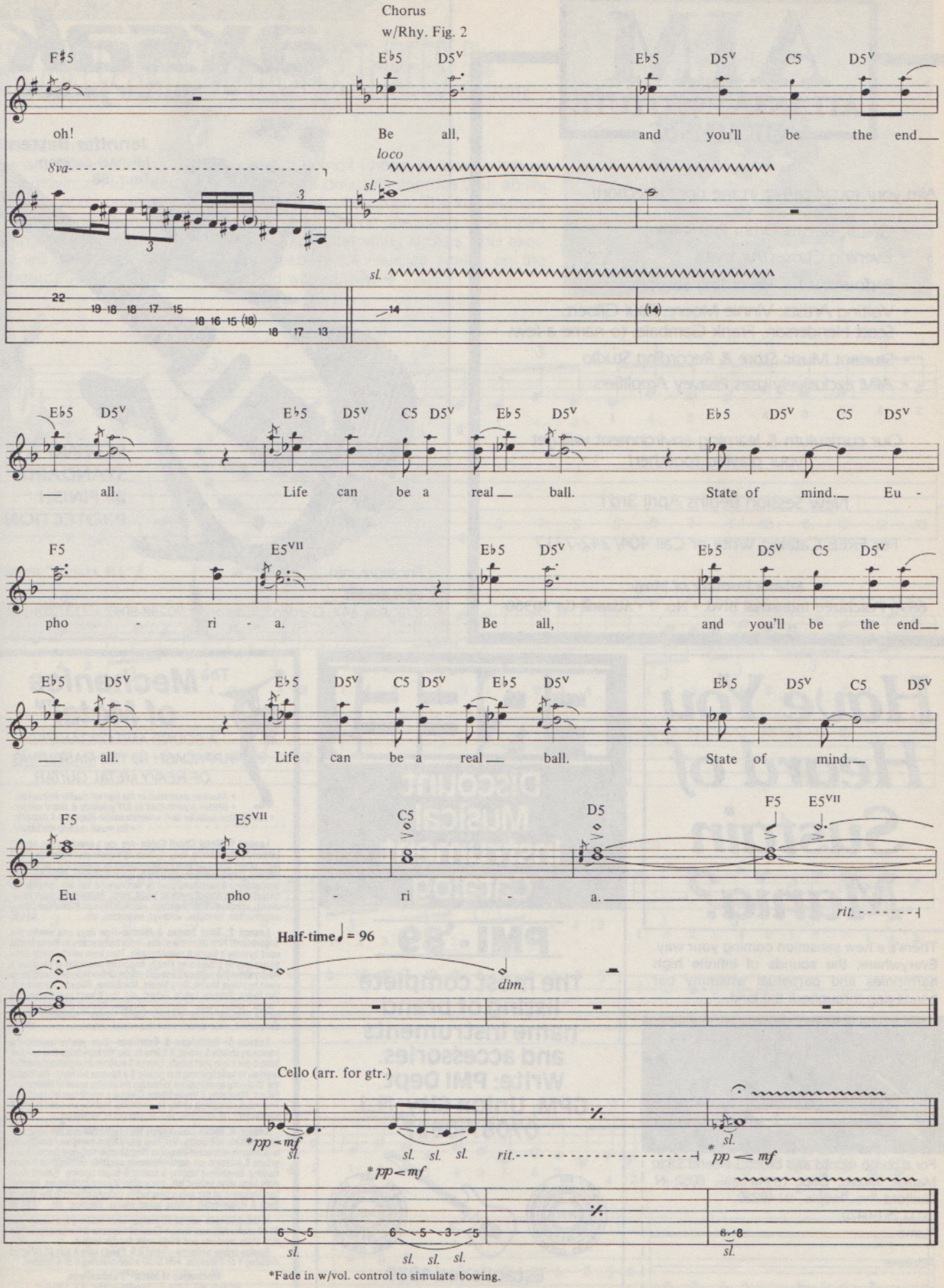

B♭5 A5 B♭5 A5 G5 A5 E F5I E5 E F5I E5 D5 E5
like you'd change your shorts. Right! In your face they
F5I E5 E F5I E5 D5 E5 G5 E F5I C5 B5 E5 E
see it. In their pace you... Stand up,
G5 E F5I C5 B5 E5 E G5 E F5I C5 B5 E5 E
you know what it means. Wake up,
G5 E F5I C5 B5 E5 E
time to live your dreams.
D.S. al Coda
Coda E5VII
a.
Slower ♩ = 184
N.C.
P.M.
Slightly slower ♩ = 176
N.C. G5 N.C. F5 C5 B5
E5 N.C. Play 4 times G5 F5 C5 B5 N.C. (E5)
Al - ways tak - ing, al - ways fak - ing.
P.M. P.M. P.M. P.M.
sl.


G5 F5 C5 B5 N.C. (E5) G5 F5 C5 B5
Ig - no - rance is so frus - trat - ing. Al - ways tak - ing,
P.M.
sl.
N.C.(E5) G5 F5 C5 B5 N.C. (E5)
al - ways fak - ing. Ig - no - rance is no way, no way,
(Both gtrs.)
Gtr. I
Gtr. II
Faster ♩ = 208
Guitar solo
Gtr. II-
Rhy. Fig. 3
F5 D5V E5VII E
6 open
no way, no way out!
Gtr. I
G5X


(end Rhy. Fig. 3)
w/Rhy. Fig. 3
Rhy. Fig. 4
(end Rhy. Fig. 4)
w/Rhy. Fig. 4 (3 times)
Gtr. III
Gtr. I
sim.
*Overdubbed gtr.
(both notes vib.)
(Both gtrs.)


let ring
*Silent tap/pull-off
Fdbk.
Fdbk. pitch: F♯
Rhy. Fig. 5
loco
8va


w/Rhy. Fig. 5 (2 times)
F♯5
(end Rhy. Fig. 5)
F5 E5VII
F5 E5VII D5V E5VII
F5 E5VII
Oh.
Full
sl.
trem. bar
F5 E5VII D5V E5VII
F5 E5VII
F5 E5VII D5V E5VII G5X
Oh,
F♯5
oh!
8va
1/2



*Fade in w/vol. control to simulate bowing.

AIM
ATLANTA INSTITUTE OF MUSIC

Aim your music career in the right direction!

- Guitar, Bass & Drum Programs
- Evening Classes/All Styles
- Performance & Recording Sessions
- Visiting Artists: Vinnie Moore, Paul Gilbert, Scott Henderson, Frank Gambale, to name a few.
- Student Music Store & Recording Studio
- AIM exclusively uses Peavey Amplifiers

Our curriculum & learning environment will get your playing together!

New Session Begins April 3rd !

For FREE Catalog Write or Call 404/ 242-7717

Atlanta Institute of Music
6890 Peachtree Industrial Blvd. • No. 7 • Atlanta, Ga 30360

axsak®
guitar jackets

For more info:
axsak
P.O. Box 647, Gardena, California 90248-8047 • 213/324-5761

Have You Heard of Sustain Mania?

There's a new sensation coming your way. Everywhere, the sounds of infinite high harmonies and perpetual whammy bar bends ring throughout the land.

Leading the way is the first, and only, truly infinite feedback effect for guitar and bass.

SUSTAINIAC™
Sustain System

For a demo record and brochure send $3 to Maniac Music, Dept. GFPM 489 , 6052 N. Guilford Ave., Indpls., IN 46220. (317) 251-0470.

Name _____

Address _____

City _____ State _____ Zip _____

FREE!
Discount Musical Instrument Catalog

PMI - '89

The most complete listing of brand name instruments and accessories. Write: PMI Dept. GPM, Union City, N.J. 07087-0827

Established 1939

The Mechanics of Metal™

A SOUND AND ORGANIZED APPROACH TO THE MASTERING OF HEAVY METAL GUITAR

• Absolute dedication to the highest quality instruction
*• Written & performed by **GIT** graduate & award winner*
• Each lesson includes text, understandable diagrams & cassette
• No music reading necessary

Lesson 1: Metal Chord Guide–Are you a **great** rhythm player? Lesson 1 puts grabbing, tasty rhythms right under your finger tips. You'll learn power chords in **every** position used by players like Hammett & Hetfield. Eerie passing chords used by Lynch & Rhoads. Bright sounding suspensions & variations used by Van Halen & Vai. **All** components behind today's hottest rhythms: triads, thirds, octave diads, open power chords, unconventional fingerings, alternate tunings. **Plus** chord theory: construction, formulas, voicings, inversions, etc. $14.95

Lesson 2: Total Scales & Modes–How does one **master** the fingerboard? First learn the scales–from blues scales to exotic scales used by today's fusion & metal masters. Then learn which chords these scales may be played over. Finally, important principles of harmony & theory should be learned. Lesson 2 covers all this including **every** scale used by Vinnie Moore, Gary Moore, MacAlpine, Rhoads, Malmsteen, Van Halen, Satriani, Lynch, Gilbert, etc. You'll learn pentatonics, the "sweet" ionian mode, "haunting" phrygian, Spanish phrygian, dorian, lydian, natural minor, melodic minor, "eerie" harmonic minor, diminished, wide-stretch extended scales, more $21.95

Lesson 3: Technique & Exercises–Once you've learned the necessary chords & scales, it's time to take the knowledge that's in your head & put it into your hands. Lesson 3 outlines an organized practice regimen to build lightning fast picking & a flawless left hand. You'll learn the 15 picking combinations to develop the picking speed of Malmsteen, Gilbert, MacAlpine & Vinnie Moore. Develop a monstrous left hand with enormous stretching ability by practicing techniques used by Vai & Holdsworth. 16 exercises plus all aspects of technique $21.95

Lesson 4: Tricks–Covers **every** flash technique ever put on record–from Hendrix to Halen to Vai. First you'll learn **every** way imaginable to pull harmonics out of the guitar. Then all other fretboard pyrotechnics, growls & screams are explained: **every possible** variation for 2-hand tapping, combining tapping & scales, 8-finger tapping, 2-hand slide, right hand plays behind left, many other 2-hand techniques, tremolo bar (including all bar antics **plus** subtle tremolo effects in the style of Beck & Holdsworth), talking guitar, raking, slapping, etc. . . . $24.95

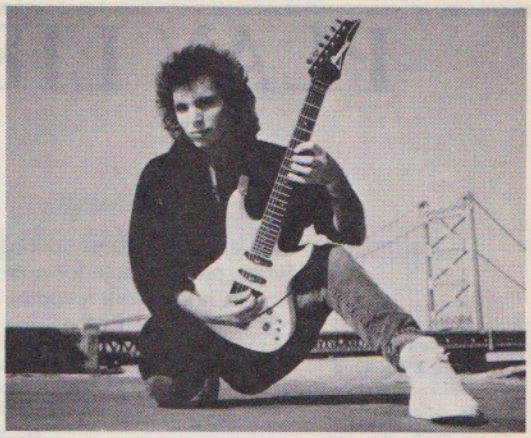
In U.S. & Canada–add $2.00 postage when ordering one lesson. Add $1.00 **each additional** lesson. Order all 4 lessons & the postage is free! N.Y. State residents add 8¼% sales tax **per lesson.**

Foreign orders welcome— send **U.S. Funds only** & add $5.00 when ordering 1 or 2 lessons. Add $7.00 when ordering 3 or 4 lessons.

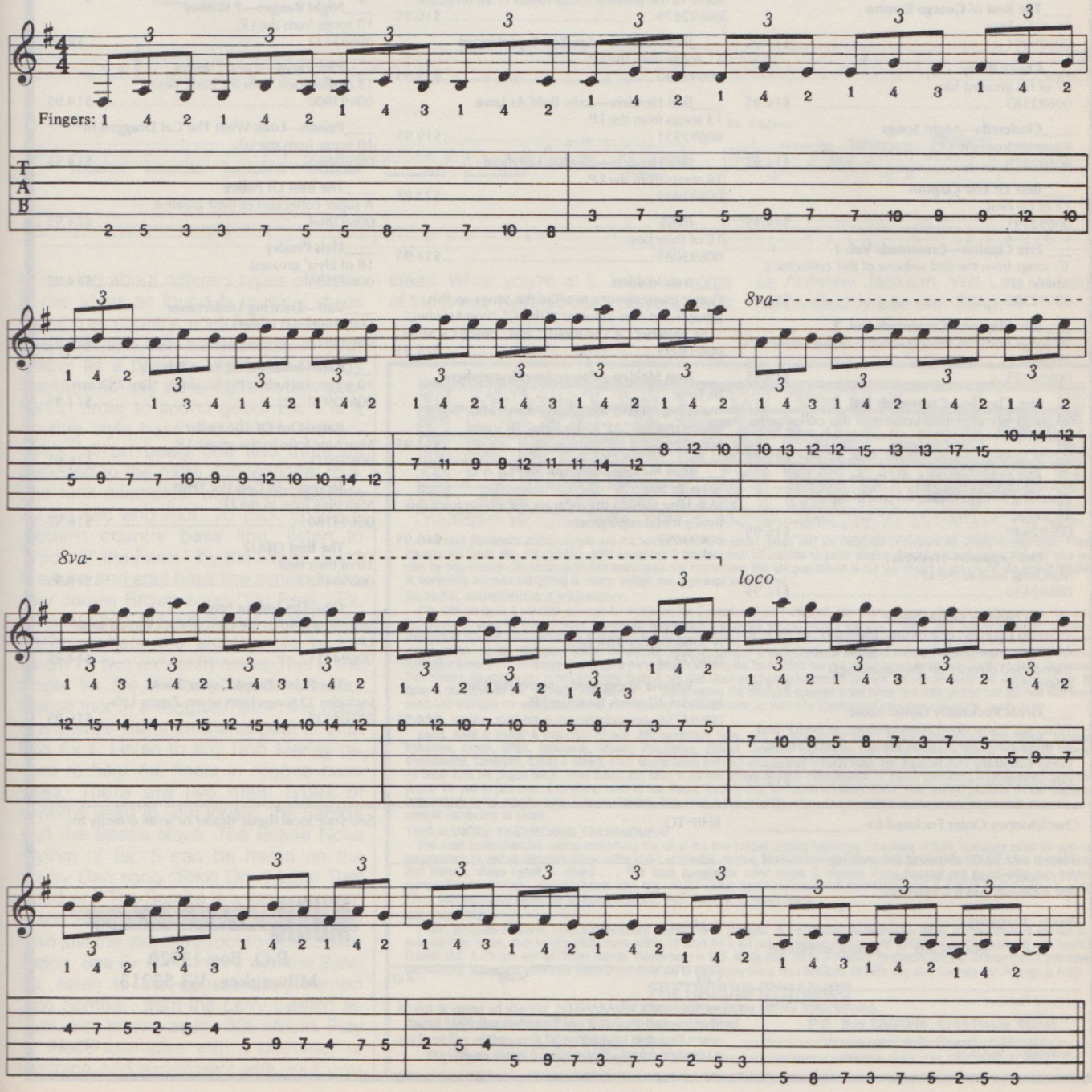
Mechanics of Metal™ Publications,
P.O Box 162, Dept. B., Howard Beach, N.Y. 11414

GROUPED ARTICULATIONS: THREES

By Joe Satriani



Dear Students,
How are those articulated groups of two going? I hope all is well, 'cause we're movin' on to threes. This exercise will definitely improve your ability to stretch and connect with a high degree of articulation. The key element here is playing each group of triplet eighth notes on one string. Use triplet picking (down-up-down, down-up-down), or alternating strokes. This exercise will also work wonders on your ability to visualize scales on the fretboard. Start slowly and build speed with quality.



PLAY LIKE THE PROS!

Hal Leonard Guitar

RECORDED VERSIONS™

With Notes & Tab

Recorded Versions are guitar transcriptions of songs note-for-note from the albums. They include the melody and lyrics, plus the note-for-note guitar licks and solos in standard notation and tablature. Choose your favorites from the vast collection of Recorded Versions:

____**The Best Of Aerosmith**
15 of their greatest hits.
00692015 ..... $16.95

____**The Beatles Guitar**
52 favorite Beatles songs.
00696088 ..... $14.95

____**The Best of George Benson**
15 of his best.
00699041 ..... $12.95

____**Chuck Berry**
17 of his greatest hits.
00692385 ..... $14.95

____**Cinderella—Night Songs**
10 songs from the LP.
00692375 ..... $14.95

____**Best Of Eric Clapton**
12 of his best.
00692391 ..... $14.95

____**Eric Clapton—Crossroads Vol. 1**
30 songs from the first volume of this collector's edition LP.
00692392 ..... $16.95

____**Eric Clapton—Crossroads Vol. 2**
20 songs from the second volume of this collector's edition LP.
00692393 ..... $19.95

____**Eric Clapton—Crossroads Vol. 3**
23 songs from the third volume of this collector's edition LP.
00692394 ..... $19.95

____**Def Leppard—High 'N' Dry/Pyromania**
Matching folio to these two smash hit LP's. 20 songs.
00692440 ..... $16.95

____**Def Leppard—Hysteria**
Matching folio to the LP.
00692430 ..... $16.95

____**Bo Diddley Guitar Solos**
From Bo Diddley, one of the "inventors" of rock 'n' roll, here are eighteen of his biggest tunes transcribed directly off the recordings.
00692240 ..... $14.95

____**Great Rockabilly Guitar Solos**
18 songs, transcribed note-for-note, as performed by these great artists: Elvis Presley, Buddy Holly, Eddie Cochran, The Stray Cats and Ricky Scaggs.
00692820 ..... $14.95

____**Heavy Metal Bass Licks—I**
A collection of 18 full bass transcriptions of some of the greatest metal bands of all time.
00692878 ..... $16.95

____**Heavy Metal Bass Licks—II**
A second volume of 18 full bass transcriptions of some of the greatest metal bands of all time.
00692879 ..... $16.95

____**Jimi Hendrix—Are You Experienced**
11 songs from the LP.
00692930 ..... $19.95

____**Jimi Hendrix—Axis: Bold As Love**
13 songs from the LP.
00692931 ..... $19.95

____**Jimi Hendrix—Electric Ladyland**
16 songs from the LP.
00692932 ..... $22.95

____**INXS**
10 of their best.
00693085 ..... $14.95

____**Iron Maiden**
Guitar transcriptions to all of the songs on this group's first four albums: "Killers," "Iron Maiden," "The Number Of The Beast," and "Peace Of Mind."
00693095 ..... $19.95

____**Iron Maiden—Powerslave/Somewhere In Time**
Matching folio to the "Powerslave" and "Somewhere In Time" LP's. Includes 16 songs.
00693096 ..... $17.95

____**Iron Maiden—Seventh Son Of A Seventh Son**
Matching folio to the most recent album from this heavy metal supergroup.
00693097 ..... $16.95

____**Lynyrd Skynyrd**
A collection of their best.
00693412 ..... $14.95

____**Yngwie Malmsteen—Marching Out**
Includes 10 songs from the LP.
00694756 ..... $14.95

____**Yngwie Malmsteen—Rising Force**
Matching folio to the smash LP.
00694755 ..... $16.95

____**Yngwie Malmsteen—Trilogy**
Matching folio to the smash LP.
00694757 ..... $16.95

____**Night Ranger—7 Wishes**
10 songs from the LP.
00693632 ..... $9.95

____**Pink Floyd—Early Classics**
13 of their best from the early years.
00693800 ..... $14.95

____**Poison—Look What The Cat Dragged In**
10 songs from the LP.
00693865 ..... $14.95

____**The Best Of Police**
A super collection of their greatest.
00693864 ..... $14.95

____**Elvis Presley**
18 of Elvis' greatest.
00692535 ..... $14.95

____**Ratt—Dancing Undercover**
Matching folio to the LP.
00693912 ..... $16.95

____**Ratt—Invasion Of Your Privacy**
10 songs, including the hit single "Lay it Down."
00693910 ..... $12.95

____**Ratt—Out Of The Cellar**
Matching folio to the smash LP.
00693911 ..... $16.95

____**Stryper—In God We Trust**
Matching folio to the LP.
00694180 ..... $16.95

____**The Best Of U2**
10 of their best.
00694410 ..... $16.95

____**U2—The Joshua Tree**
Matching folio to the critically acclaimed smash LP.
00694411 ..... $14.95

____**The Frank Zappa Guitar Book**
Includes 22 songs from seven Zappa LP's.
00704325 ..... $16.95

Check/Money Order Enclosed for_____

(Please add $2.00 shipping & handling)
WI residents add 5% sales tax.
MN residents add 6% sales tax.

Please charge my:

____Visa ____MasterCard ____American Express

Account Number Expiration Date

Cardholder's Signature

SHIP TO:

Name

Address

City State Zip

MONEY BACK GUARANTEE! We will be happy to refund your purchase if you are not completely satisfied. Simply return the books to us within 30 days and we will send you a complete refund. Please allow 4 weeks for delivery.

See your local music dealer or write directly to:

MUSIC DISPATCH™

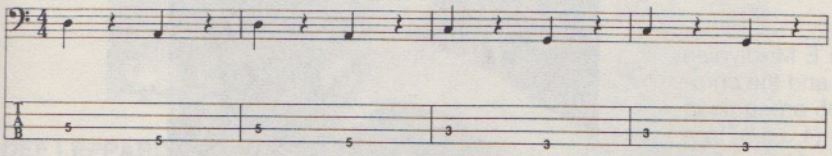
P.O. Box 13920
Milwaukee, WI 53213

GPM34

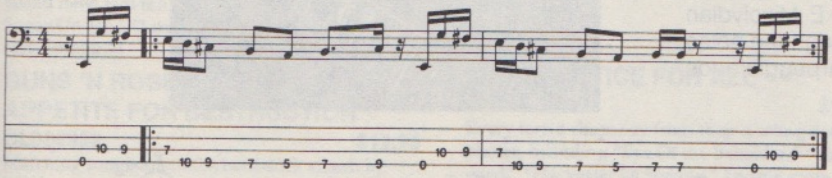
DIFFERENT RHYTHMS FOR CREATING BASS LINES

By Randy Coven

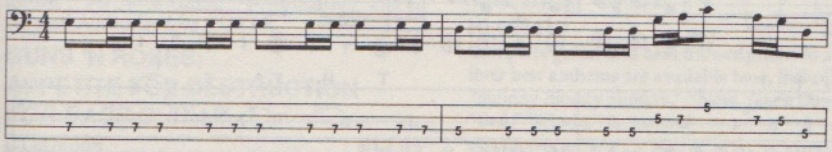
Ex. 1 Country



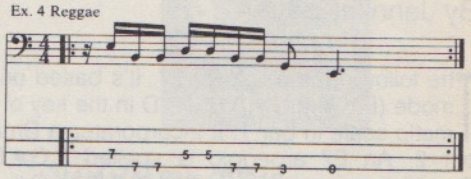
Ex. 2 Soul/Funk



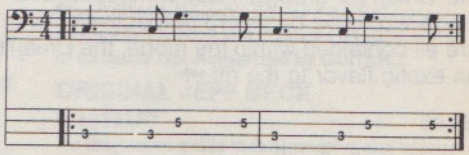
Ex. 3 Rock



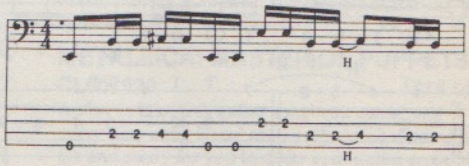
Ex. 4 Reggae



Ex. 5 Bossa Nova



Ex. 6 Samba



Knowing about different types of rhythmic ideas as found in musical styles such as country, soul, funk, rock, reggae and latin can be essential to your career as a bassist. Lead and melody instruments rely on a tight rhythm section in order to sound good. Ex. 1 is a country style bass line. Notice the accents fall on beats one and three as opposed to the more conventional rock and funk examples, where the accents fall on two and four. To pick up on a modern country bass line, listen to "Pride O' the Farm," by the Dregs. Ex. 2 is a funk and soul bass line similar to the new James Brown song "I'm Real." Ex. 3 features a typical heavy metal rock rhythm, where the eighth note is followed by two sixteenth notes. This is the staple for Steve Harris in Iron Maiden. Notice that in a reggae rhythm the bass line always starts on the upbeat of one. See Ex.4. Listen to any Bob Marley record to hear the finest in reggae bass lines. There are two main types of rhythms used in latin music, the Samba and the Bossa Nova. The Bossa Nova rhythm of Ex. 5 can be heard on the Steely Dan song "Rikki Don't Lose That Number." The Samba is a faster version of the Bossa Nova and often uses more than just the standard root to fifth combination. See Ex 6. For more with the Samba, listen to the appropriately named "Rio Samba," from the *Larry Carlton* album, also known as the 335 album. Play all these examples with a drummer or machine and experiment with your own ideas. While you're at it, listen to some of the finest rhythmic bass players, such as Anthony Jackson, Will Lee, Marcus Miller, Geddy Lee and Sting.

Fretboard Dynamics guitar courses are the hottest lessons available today, and are designed to surpass **all** others of their kind. These courses will teach **you**, the guitarist, **total command & mastery** over **all** aspects of guitar playing. Each book and cassette(s) will take you step-by-step through the most up-to-date techniques and instructions that are guaranteed to put you ahead of the crowd. **No music reading is necessary** because everything is clearly written and explained in **tablature.**

SCALES, ARPEGGIOS & HARMONY:

The ultimate book & cassette package for mastering the Dynamics of the Fretboard. This course covers **all** Scales, Arpeggios & Harmony techniques as used by today's guitar greats, and also contains a special section on rare and exotic scales from around the world. ***Scales & Arpeggios:*** You will learn pentatonic & blues scales, harmonic minor, chromatic, whole-tone, natural minor, enigmatic, snake charmer, gypsy minor, ionian, dorian, phrygian, lydian, mixolydian, spanish, persian & melodic minor scales . . . major, minor, augmented, diminished arpeggios & more . . . All scales & arpeggios are mapped out from the 1st to 22nd fret and also pictured separately in **all** positions. ***Harmony:*** This section will enable you to play harmony leads & will also teach you how to harmonize any lick, riff or solo easily and instantaneously. **50 licks** in the styles of **Vai, Rhoads, Malmsteen** . . . demonstrate the concepts covered in the book. Not only all this, but you will also learn scale and arpeggio construction, how to alter existing scales to come up with new creations of your own and much, much more . . .

LICKS, RIFFS, SOLOS & PROGRESSIONS:

Licks, Riffs & Solos: A collection of over **200 incredible licks, riffs & solos** in the styles of **Vai, Malmsteen, Van Halen, Rhoads, Schenker, Lynch, Gillis, DeMartini, Moore, MacAlpine, Gilbert, Satriani, Blackmore, Uli Roth, Hendrix, Beck, Young, Di Meola, Vandenberg, Campbell, Sykes** & others. From soulful blues and rock licks to blazing Neo-Classical, Fusion and Heavy Metal riffs & solos . . . All faster licks are played twice. Once slowly and once at normal speed. ***Rhythm Progression:*** 12 tracks containing rhythm guitar, bass and drums for you to jam over. Everything from 12 bar Blues, Rock & Jazz to Fusion & Heavy Metal. Plus special sections on **ear training, transcribing solos note-for-note** & **improvisation.** This book & two cassette course is guaranteed to immensely **increase & improve** your present vocabulary of chops.

TWO-HANDED FRETBOARD TECHNIQUES:

The most comprehensive course concerning the art of the two-handed tapping technique. Hundreds of licks, complete solos for popular progressions as well as complete songs in the styles of **Stanley Jordan, Michael Hedges, Steve Vai, Edward Van Halen, Allan Holdsworth, Jeff Watson, Steve Lynch** & others . . . This book & cassette cover single & multiple finger hammer-ons & pull-offs, two-handed compositional techniques, crossing hands over, two-handed slides, right hand behind left hand techniques, 8, 9 & 10 finger tapping & more. These techniques are applied to all styles of music, from Classical to Heavy Metal.

GUARANTEE

I have designed & believe Fretboard Dynamics courses to be the **best**, & I am willing to **Guarantee** them. If these courses are not all I promise them to be, then simply return them within 15 days for a full refund. **Note:** Please send $24.95 + $3.00 post/hand. per course. Outside U.S. & Canada add $5.00 per course. Please send in **U.S. funds only.** Allow 3-5 weeks for checks to clear. Money orders processed immediately. **(Canadians:** When using Money Orders please pay by Bank Money Orders only.) **SPECIAL OFFER:** Buy all 3 Courses and Postage is FREE.

FRETBOARD DYNAMICS

For prompt service please use the closer address.

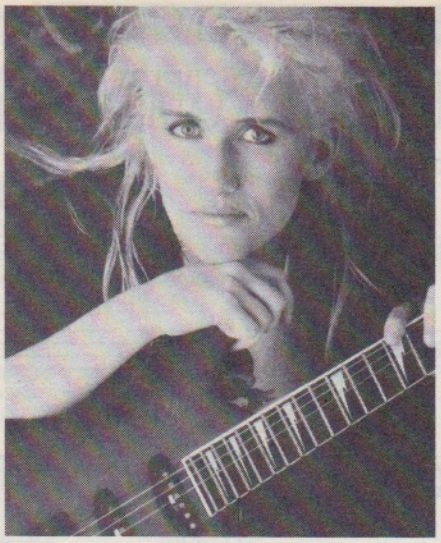
Suite 500, Dept. 566GPM, 129 East Colorado Blvd., Monrovia, CA. 91016, U.S.A.

P.O. Box 566GPM, 1215 Davie Street, Vancouver, B.C. Canada V6E 1N4

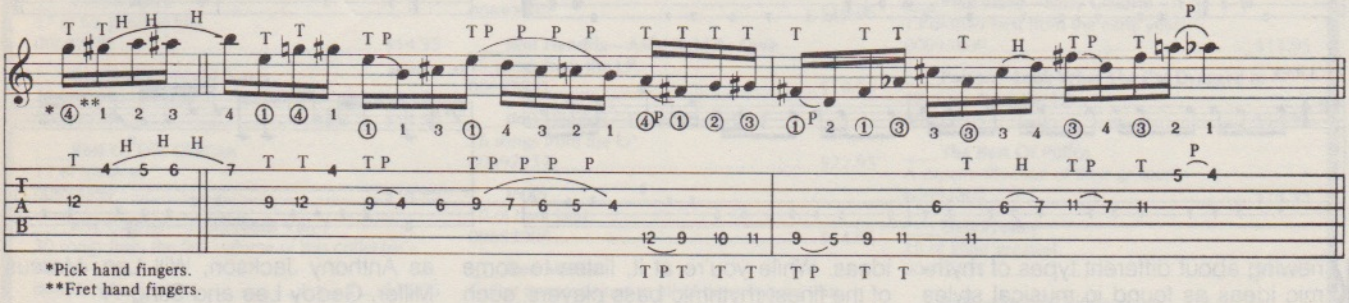
These courses are for educational purposes only, & make no claim of an endorsement or participation by any of the above mentioned artists.

DOMINANT IDEAS

By Jennifer Batten



The following is a lick for E7. It's based on the E Mixolydian mode (E, F#m,G#,A,B,C#,D in the key of A), and the chromatic scale in bar 1. It incorporates a Dmaj7b5 arpeggio in bar 2. An E7 arpeggio is spelled E,G#,B,D (1,3,5,b7). A Dmaj7b5 arpeggio is spelled D,F#,Ab,C#. (The Ab or b5 is enharmonically the same as G# or the 3rd of E7). The tones of the Dmaj7b5 arpeggio superimposed over the E Mixolydian mode would be b7,9,3,13 respectively. Even though the notes are all contained within the mode, the Dmaj7b5 arpeggio adds an exotic flavor to the riff.



*Pick hand fingers.
**Fret hand fingers.

BE YOUR OWN TECHNICIAN

TROUBLESHOOT, REPAIR, AND MODIFY YOUR OWN TUBE AMP

OUR VIDEO AND WORKBOOK WILL TEACH YOU THE BASIC SKILLS THAT YOU NEED TO MAINTAIN YOUR OWN TUBE AMPLIFIER WITHOUT EXPENSIVE TRIPS TO THE REPAIR SHOP. OUR VIDEO IS TAUGHT BY TOM MITCHELL, TOURING TECHNICIAN FOR DOKKEN AND R.E.O. SPEEDWAGON, BENCH TECH FOR MANY MAJOR RECORDING ACTS, AND BASSIST/GUITARIST WITH OVER 15 YEARS OF EXPERIENCE ON THE ROAD, AT THE BENCH, IN THE STUDIO, AND ON THE STAGE.

YOU DON'T NEED ANY TECHNICAL BACKGROUND

IF YOU OWN A MARSHALL, FENDER, AMPEG, HI-WATT, MESA BOOGIE, LANEY, OR OTHER COMMON TUBE AMP, YOU SHOULD HAVE THIS INFORMATIVE COURSE. YOU WILL LEARN, IN NON-TECHNICAL TERMS, HOW YOUR AMP WORKS, COMMON PROBLEMS AND SOLUTIONS, MODIFICATIONS THAT YOU CAN DO YOURSELF, HOW TO SET YOUR OWN BIAS, AND DOZENS OF USEFUL TIPS USED BY THE TOP TOURING TECHNICIANS.

FOR THE COST OF ONE TYPICAL REPAIR, THIS VIDEO WILL TEACH YOU HOW TO FIX IT YOURSELF FROM NOW ON.

$49.95 + $3.00 SHIPPING AND HANDLING
CALIFORNIA RESIDENTS ADD 6 1/2 % SALES TAX
SEND CHECK OR MONEY ORDER IN U.S. FUNDS

MEDIA CONCEPTS
P.O. BOX 1408-A
NORWALK, CA 90651-1408

A BOLD STATEMENT

No one sells Brand Name Musical Instruments and Equipment at Lower Prices than we do. This is possible because of our high volume of mail orders and our large selection of Top Name Brand Products. In fact, we Guarantee the Lowest Prices in the Country on Everything We Sell!

Sure it is **A BOLD STATEMENT,** but judge for yourself. Call us and see! We'll make a believer out of you.

MUSICIAN DISCOUNT BUYERS GUIDE
FALL AND WINTER CATALOGUE

GUARANTEED LOWEST PRICES IN THE COUNTRY ON EVERYTHING WE SELL

VICTOR LITZ MUSIC

Retail Store
305 N. Frederick Ave.
Gaithersburg, MD 20877

Main Office & Warehouse
8564 Dakota Dr.
Gaithersburg, MD 20877

FREE CATALOG AVAILABLE

HEAVY DUTY TUBULAR **GUITAR STAND**
$9.95 *DIRECT FROM IMPORTER*
COMPARABLE RETAIL 33.00
SEND $9.95
PLUS $2.00 SHIPPING
TO:
VICTOR LITZ MUSIC
305 N Frederick Ave.
Gaithersburg, MD 20877
1-301-948-7478

100% SATISFACTION GUARANTEED

Name _____
Address _____
City, State, Zip _____

VICTOR LITZ MUSIC CENTER
305 N. Frederick Avenue • Gaithersburg, MD 20877
1-301-948-7478
or Call Operator for Toll Free Number

Fly High with these *Tablature* Axe-Grinders!

GO FOR IT!

DEF LEPPARD: HYSTERIA
HL692430 **$16.95**
Brand new! Full tab transcriptions to "Pour Some Sugar On Me," "Love Bites," "Animal," and the rest. Stunning!

GUNS 'N ROSES: APPETITE FOR DESTRUCTION
CL006953 **$12.95**
Matching songbook to the hard-rock smash by L.A.'s premier street band features 12 rough & ready guitar workouts! Includes "Welcome To the Jungle," "Mr. Brownstone," "My Michelle," and all the rest! **Authorized by GUITAR.**

GUNS 'N ROSES: APPETITE FOR DESTRUCTION *FOR BASS GUITAR*
CL006966 **$12.95**
Brand New! Complete Bass Guitar tab workouts to every gut-grabber from the classic album! **Authorized by GUITAR.**

HOT METAL
CL006971 **$14.95**
Smokin' collection features blistering tab transcriptions to **Vinnie Vincent's** "Ashes To Ashes," **Guns N' Roses'** "Nightrain," **Tesla's** "Cover Queen," **Metallica's** "Eye Of the Beholder," and 12 more molten rockers, including songs by **Faster Pussycat** and **Lita Ford!** **Authorized by GUITAR.**

JOE SATRIANI: SURFING WITH THE ALIEN
CL006959 **$14.95**
Burn your fingers with this one! Features "Always With Me, Always With You," "Satch Boogie," "Hill Of the Skull," and 7 more! **Authorized by GUITAR.**

METALLICA: ...AND JUSTICE FOR ALL
CL006965 **$16.95**
Every torrid rhapsody from their sizzling new platter, including "Eye Of the Beholder," "Blackened," "Harvester Of Sorrow," and six more metal-twisters in full tab frenzy! **Authorized by GUITAR.**

THE BEST OF U2
HL694410 **$16.95**
Complete guitar and bass transcriptions to all of their best anthems are available here, including "Sunday Bloody Sunday," "New Year's Day," "Bad," "Gloria," and more!

CINDERELLA: LONG COLD WINTER
HL692376 **$16.95**
"Gypsy Road," "Long Cold Winter," and every other magic axe-grinder from their latest album. Tab Heaven!

TESLA: MECHANICAL RESONANCE
CL006954 **$12.95**
Along with gut-wrenchers like "2 Late 4 Love" and "Modern Day Cowboy," you get 10 other bone-crackers from one of the greatest bands around! **Authorized by GUITAR.**

TESLA: MECHANICAL RESONANCE *FOR BASS GUITAR*
CL006967 **$12.95**
Complete note-for-note bass transcriptions to every song from the monster album! **Authorized by GUITAR.**

VAN HALEN: OU812
CL007104 **$16.95**
The latest from the greatest, featuring "Black And Blue," "Finish What Ya Started," "A.F.U. (Naturally Wired)," and "Source Of Infection," all in complete tab! **Authorized by GUITAR.**

ORIGINAL JEFF BECK
MS038357 **$9.95**
An innovative guide to the inventive and unique style of this guitar wizard's most celebrated solos! Tab transcriptions include "You Know What I Mean," "She's A Woman," "Rock My Plimsoul," "Glad All Over," and more!

METALLICA: MASTER OF PUPPETS
CL007920 **$14.95**
A Play-It-Like-It-Is guitar songbook containing every fiery song found on the album, all notated in tab and ready for you to make your guitar scream! **Authorized by GUITAR.**

METALLICA: MASTER OF PUPPETS *FOR BASS GUITAR*
CL006961 **$12.95**
Brand new! Complete bass guitar transcriptions in full tab to "Leper Messiah," "Damage, Inc.," "Disposable Heroes," and 5 more metal-twisters from the classic album! Ideal for thrash-metal bassists! **Authorized by GUITAR.**

POISON: OPEN UP AND SAY...AHHH!
HL693866 **$16.95**
Every toxic axe epic from the powerhouse album, including "Nothin' But A Good Time," "Fallen Angel," "Your Mama Don't Dance," "Every Rose Has Its Thorn," and the rest, all in full tab!

NOTE: CREDIT CARD ORDERS CAN BE MADE BY CALLING **1-800-331-5269** BETWEEN 9:00 AM & 5:00 PM (E.S.T.). ALL PRICES SUBJECT TO CHANGE.

MAIL BOX MUSIC

Send to:

MAIL BOX MUSIC, P.O. Box 341
Rye, N.Y. 10580
or call 1-800-331-5269

Shipping & Handling Chart:
$ 0-$19.99...$2.00, $20-$39.99...$3.00 $40-$59.99...$3.50, $60 and over... $4.00. Foreign Orders please add an additional $4.00 for each book. U.S. funds only. Note: Minimum credit card amount is $10.00.

GUARANTEE: 100% satisfaction or your money refunded.

QUICK DELIVERY: Most of our orders are shipped within 4 days of receipt. All domestic orders are shipped via U.P.S.

BOOK NO.	TITLE	QTY.	PRICE	TOTAL
			Sub Total	
			NY, NJ & CT residents add sales tax	
			Shipping & Handling (see chart)	
			TOTAL	

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

☐ Check or Money Order enclosed ☐ Charge Exp. date _____

☐ VISA ☐ MASTERCARD Acct. No. _____

Signature as on card _____

by Barry Lipman

Send Your Guitar Questions To:
Guitar Questions
P.O. Box 1490, Port Chester, NY 10573

QUESTION: Can I put nylon strings on a steel-string acoustic guitar?—Princess, San Diego, CA

ANSWER: Yes, you can put nylon strings on an acoustic steel-string guitar, but I don't recommend it. Because the guitar was designed for steel strings, you probably won't get as much volume with nylon as with steel. Also, nylon strings require a wider spacing to allow for their greater excursions when vibratoing. Most steel string necks are too narrow for nylon strings. If you desire a softer tension, try using the lightest gauge phospher-bronze acoustic strings. This will preserve the tone of the guitar while lightening the tension. If you are using the nylon strings to enable you to play classical music, you'd best buy a classical guitar. Their wider fretboards are designed for nylon strings as well as for classical technique and fingerings.

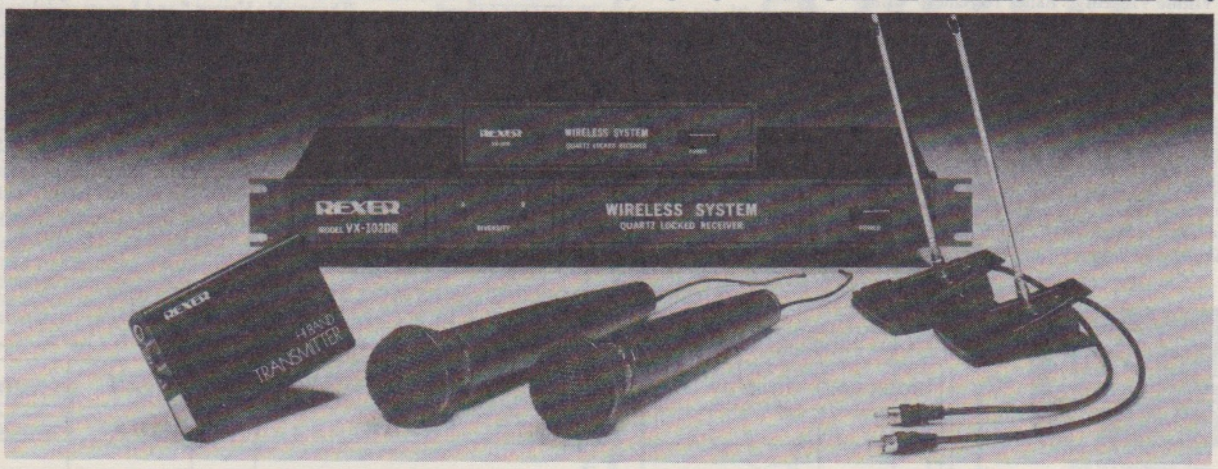
QUESTION: Why do I keep breaking strings after only two nights of playing? (Note: I use a Kahler but do not use the bar)—Mark All/Athens, GA

ANSWER: I also break strings after only two nights of playing. Consequently, I put a fresh set on every night I play out. If you play hard, there is not much else you can do. String breakage depends on many factors. How hard you play and the nature of your sweat are two important yet rather uncontrollable ones. Another major factor that in most cases is controllable is the angle the strings make as they leave the bridge. That angle should be just enough to produce a full tone on each string. Excessive angle can contribute to premature string breakage. Very rarely does a rough spot on a bridge saddle contribute to breakage, as the strings are usually made of much harder material than the saddles.

QUESTION: What woods will give a bright tone and good looking grain to an electric guitar?—David Wells, Lexington, KY

ANSWER: Maple is the brightest sounding wood to come to my mind, and maple has a tremendous variety of figures. Figure is the appearance of a piece of wood, while grain refers to the actual fibers. A good example of the difference between grain and figure is in tiger-maple. The tiger stripes run across the wood at ninety degrees to the direction of the grain. In other words, the figure goes across the grain. Maple comes in a variety of figures, from very bland and unfigured to extremely exotic. The more exotic figures include tiger-maple, curly-maple, flame-maple, bird's eye-maple and quilted-maple. Many guitarists refer to tiger-maple as flame-maple, but the difference is obvious to those who know wood. Tiger-maple has tiger-like stripes, while flame-maple has concentric V-like shapes nested within each other, forming a flame-within-flame-within-flame effect, just like real flames. All of the denser and heavier maples lend a crisp, bright tone with a lot of natural sustain to any guitar they become part of.

GO ALL THE WAY . . . with REXER!!



REXER can be your first, next and last wireless system. Our products are built to take you *all the way* through your performing career. Whether you're just starting out, or you've outgrown your present system, we've got the right system for you.

REXER wireless systems are available in several formats to fit your individual needs. With FM broadcasting frequencies and high-band noise reduction, you get REXER quality with every system.

Contact your local music store today and check out REXER for yourself.

REXER
When Quality Counts

MIDCO International
P.O. Box 748
Effingham, IL 62401
(217) 342-9211

the National
guitar summer workshop

JOIN US THIS SUMMER FOR CLASSES IN:
ROCK METAL JAZZ FUSION
BASS FINGERSTYLE BLUES KEYBOARDS
SONGWRITING VOICE GUITAR REPAIR

MASTER WORKSHOPS
VINNIE MOORE STEVE LYNCH JIM HALL
JOHN RENBORN STEVE KHAN JOE DIORIO
BENJAMIN VERDERY JOHN ABERCROMBIE
ALEX DEGRASSI PIERRE BENSUSAN
DAVID TANNENBAUM DAVID STAROBIN
JUAN SERRANO
and more to be named in our next ad.

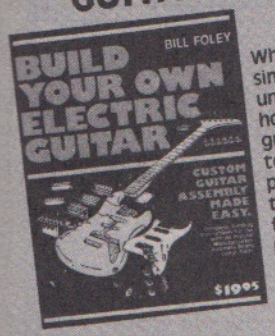
CAMPUSES IN CONNECTICUT AND CALIFORNIA

college credit available

SPECIAL SEMINARS:
LIVE SOUND ENGINEERING, MIDI, EAR TRAINING, GUITAR SYNTHESIS, CAREERS IN MUSIC, TEACHING, ROCK FINGERSTYLE, HOME MIDI-STUDIO and others

PLEASE WRITE OR CALL FOR OUR FREE BROCHURE
NGSW
DEPT P
BOX 222
LAKESIDE, CT 06758
203-567-8529

REQUIRED READING FOR EVERY GUITAR PLAYER



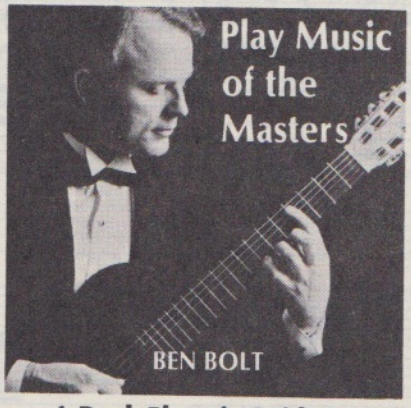
Whether you simply want to understand how your guitar works, or to improve its performance, or to build one from the parts up.

"I consider this book to be the definitive guitar building book. It is a must for everybody from the home builder to the professional repair shop."
Larry Davis, W.D. Guitar Products

RECOMMENDED BY LEADING GUITAR EXPERTS

Available at leading music stores, or mail $19.95 plus $2.00 postage, U.S. funds, to:
GVM Publishing 350 S. Grant, Columbus, OH 43215

Need Guitar Parts? Everything you need is in our 32 page catalog. Send $2.00 to: **The Guitar Parts Catalog,** German Village Music, 350 S. Grant, Columbus, Ohio 43215 (614) 228-8467



A Rock Player's Guide to CLASSICAL GUITAR
by Ben Bolt

Play classical guitar without years of practice! Book in TAB & notation with TAPE. Send check/money order (U.S.) for $17.95 plus $2 postage to:

OCTAVE APART MUSIC
Box 22214
Knoxville, TN 37933

More books by Ben Bolt:
New A Rock Player's Guide to Classical Guitar, Vol. II (Tab/Tape) $17.95
New Music Theory for Rock Guitarists (Tab/Tape) $24.95

ALL ORDERS ADD $2 POSTAGE
Dealer inquiries welcome
New Acoustic Guitar T-shirts $5 Md/Lg/X-Lg

WHO HAS IT?

SANTA CRUZ "FS"

MANDOLIN BROTHERS!
629 Forest Avenue
Staten Island, NY 10310
(718) 981-3226

THE "NEW AGE" ACOUSTIC FOR THOSE WHO HAVE EVOLVED BEYOND THE TRADITIONAL.

Particularly appropriate for the richly sonorous extended harmonies of the New Age style. Extremely comfortable, thin, flat, wide neck.

Other Santa Cruz guitars in stock include: Tony Rice, OM, "D" & "F" models in Indian, Brazilian and Koa.

FREE CATALOG. Call for prices and photos. All instruments subject to prior sale.

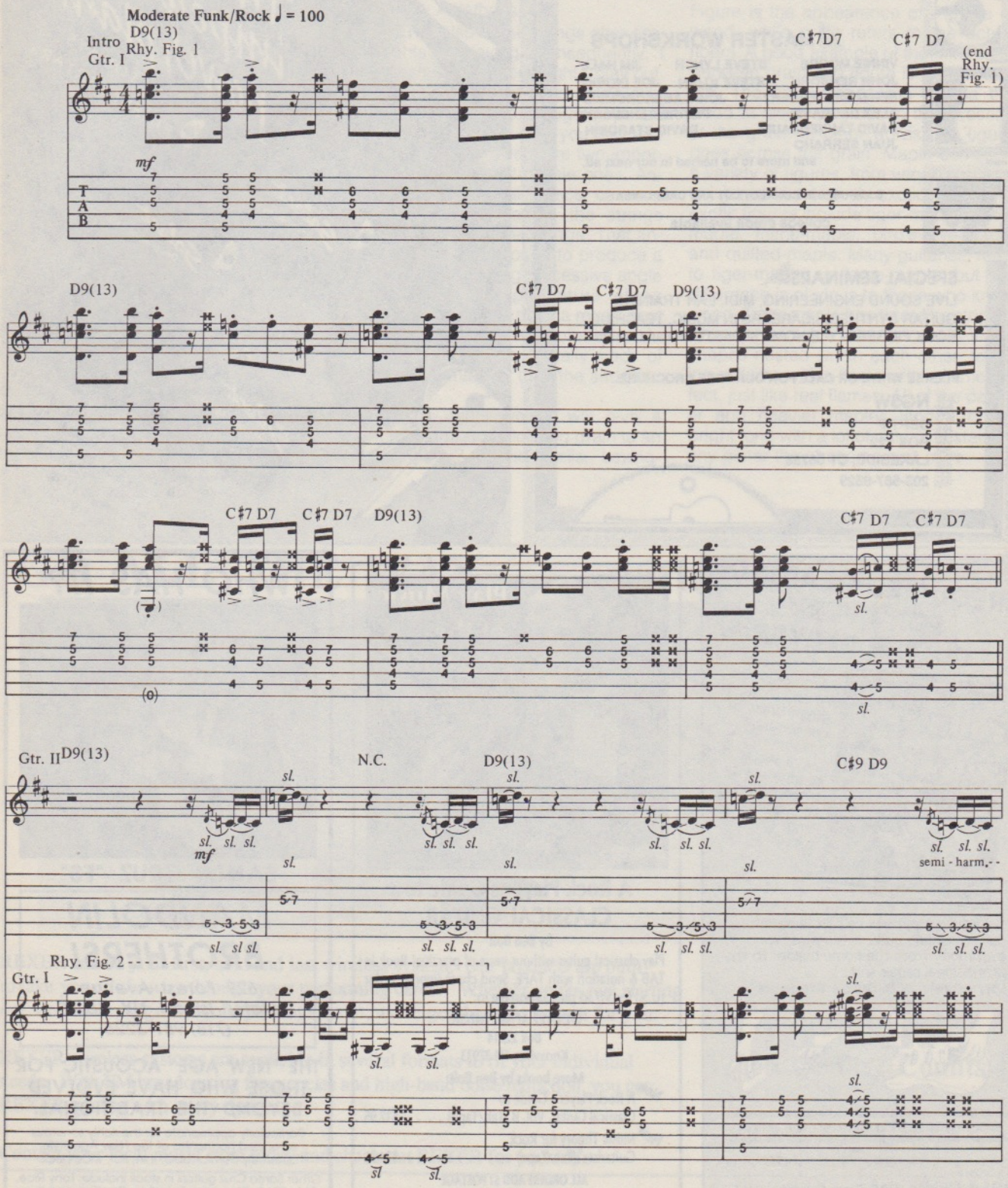
Tablature Explanation page 29

YOU KNOW WHAT I MEAN

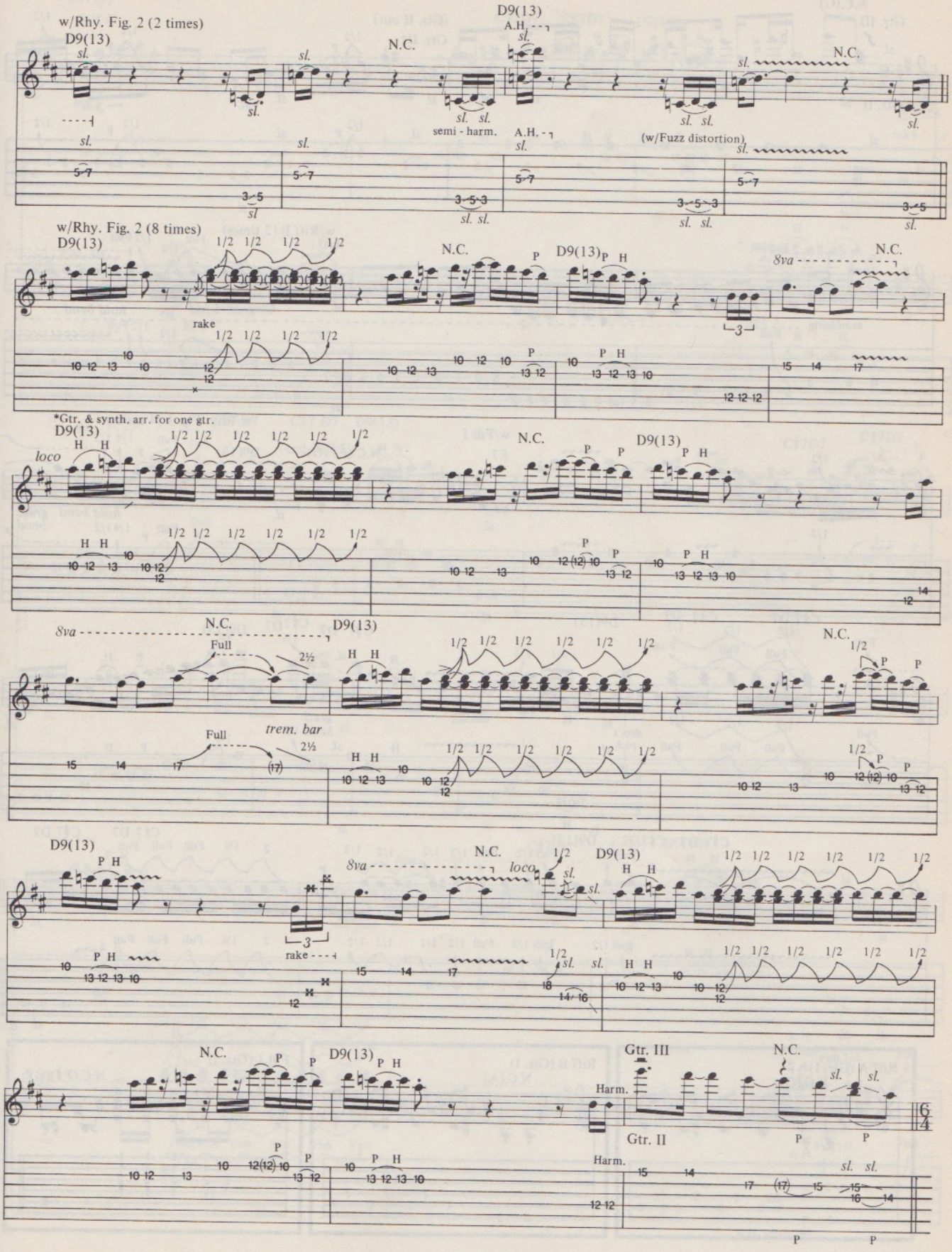
As Recorded by Jeff Beck

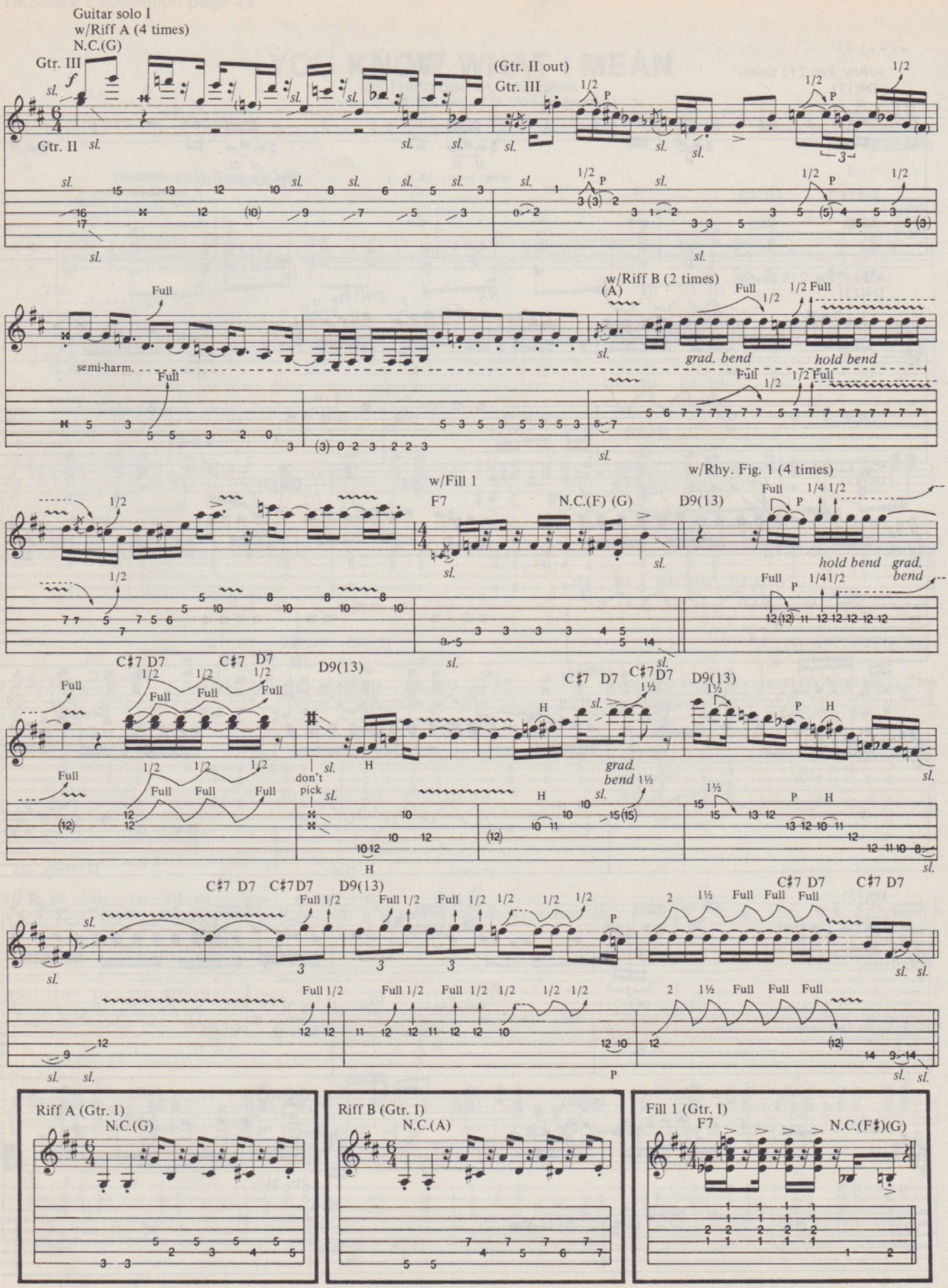
(From the album BLOW BY BLOW/Epic Records)

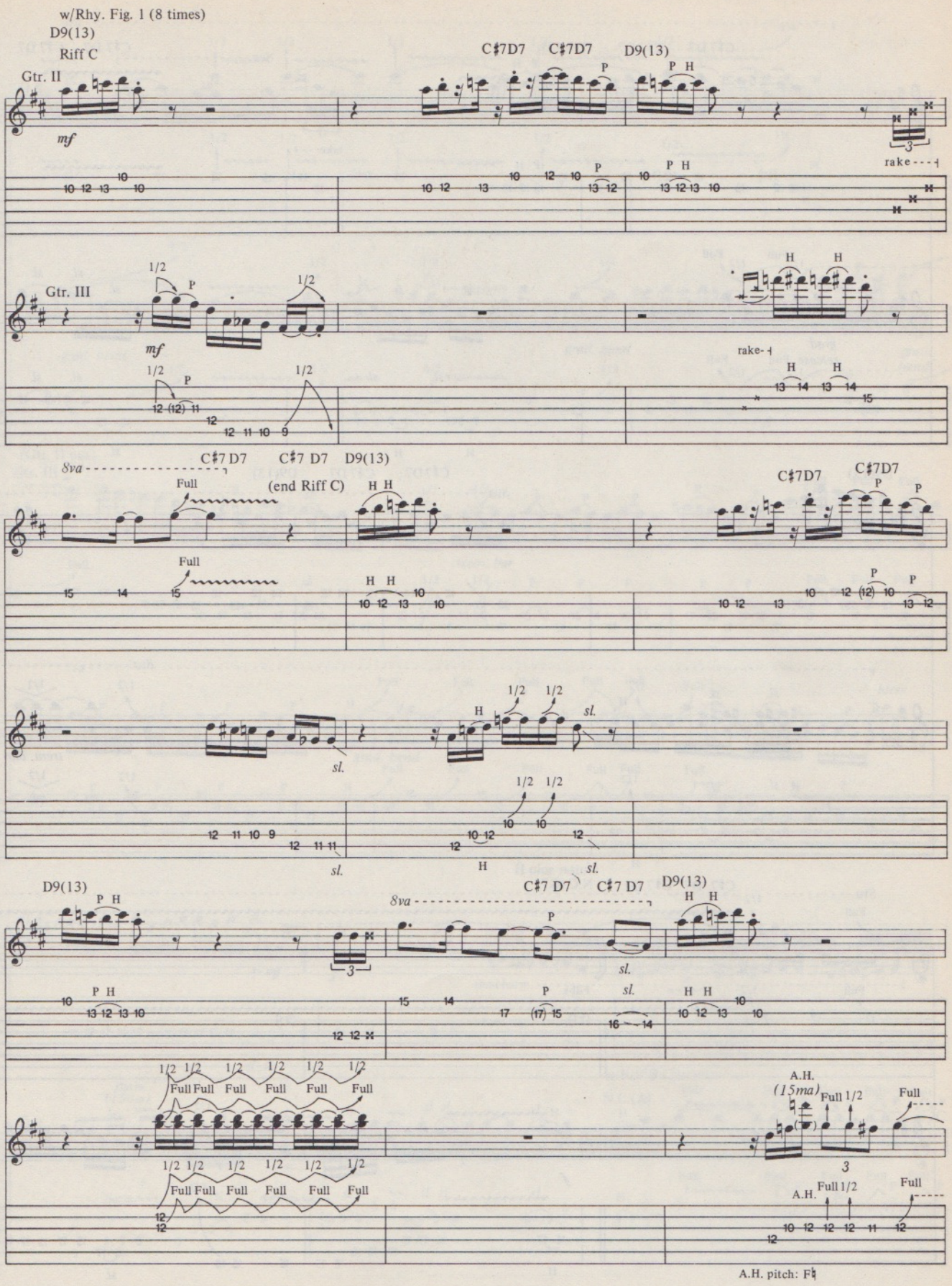
Music by Jeff Beck and Max Middleton

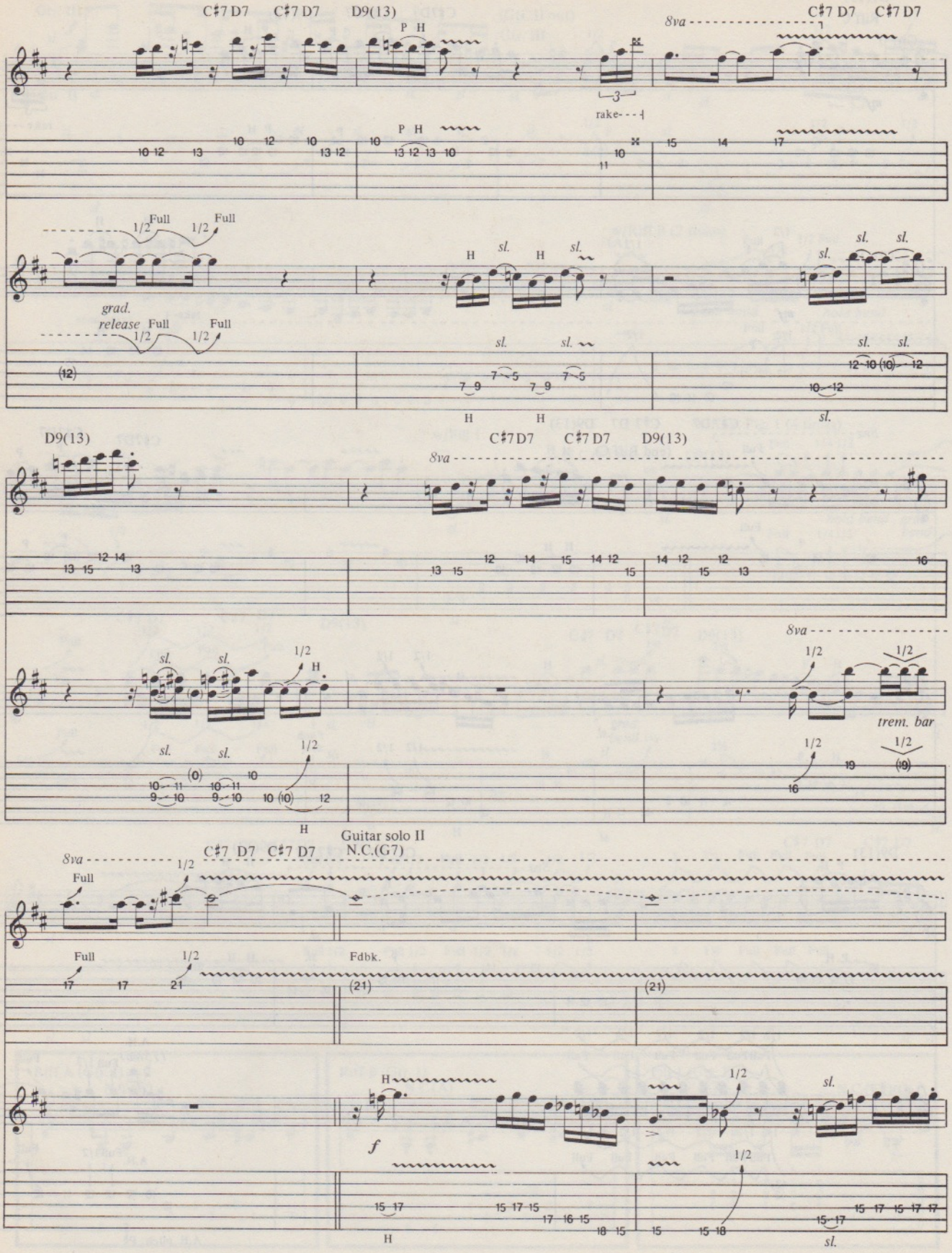


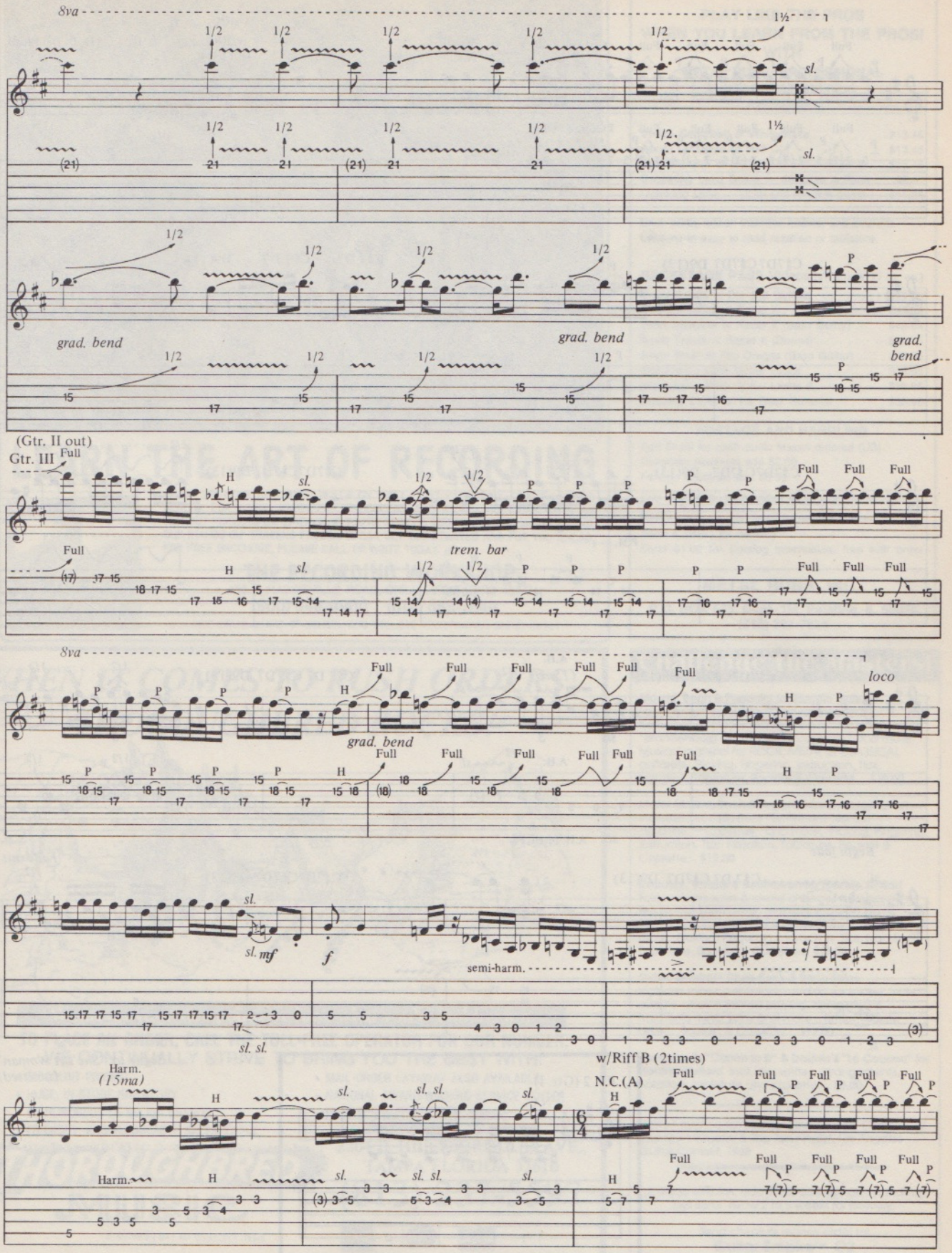
Copyright©1975, 1989 Equator Music
International Copyright Secured All Rights Reserved Used by Permission

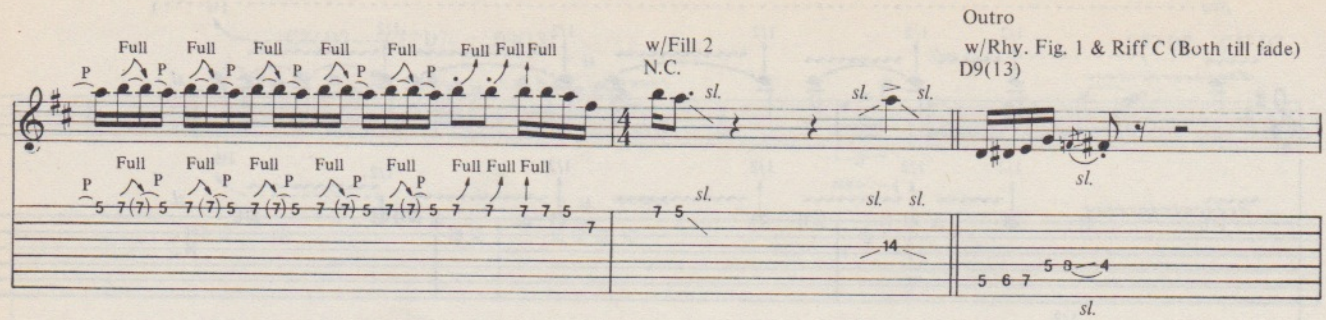

w/Rhy. Fig. 2 (2 times)
D9(13)
sl.
N.C.
D9(13)
A.H.
semi - harm.
(w/Fuzz distortion)
w/Rhy. Fig. 2 (8 times)
D9(13)
1/2 1/2 1/2 1/2
rake
N.C.
D9(13)
P H
8va
*Gtr. & synth. arr. for one gtr.
loco
H H
Full
2½
trem. bar
Gtr. III
Gtr. II
Harm.

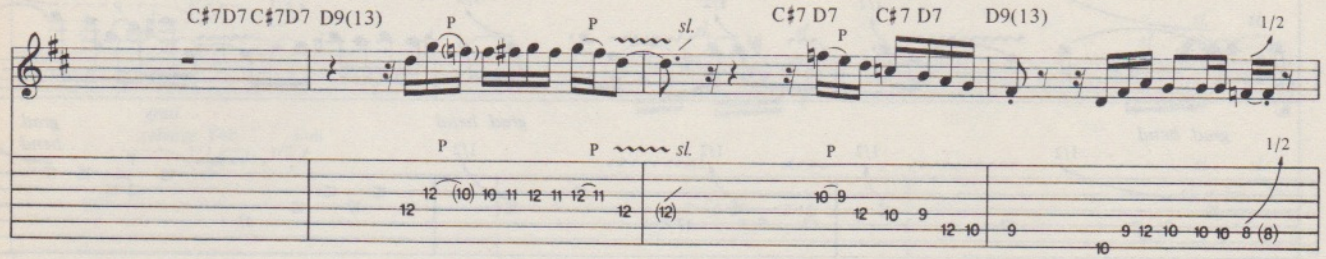

Guitar solo I
w/Riff A (4 times)
N.C.(G)
Gtr. III
Gtr. II
(Gtr. II out)
Gtr. III
w/Riff B (2 times)
(A)
Full
semi-harm.
grad. bend
hold bend
w/Fill 1
F7
N.C.(F) (G)
D9(13)
w/Rhy. Fig. 1 (4 times)
hold bend
grad. bend
C♯7 D7
don't pick
grad. bend
Riff A (Gtr. I)
N.C.(G)
Riff B (Gtr. I)
N.C.(A)
Fill 1 (Gtr. I)
F7
N.C.(F♯)(G)

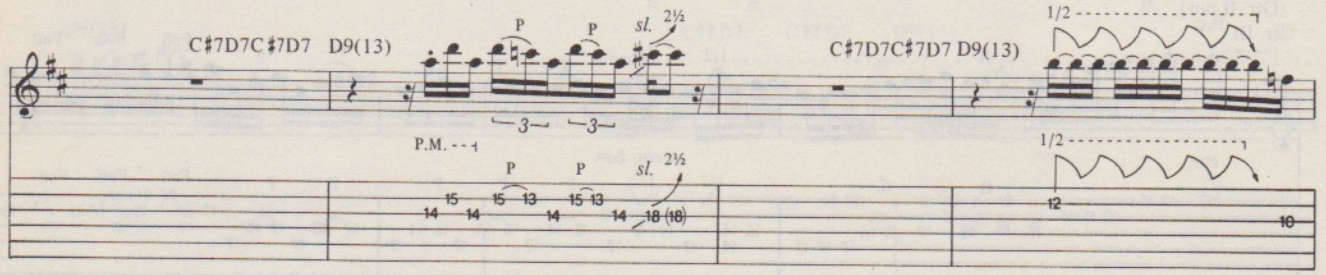

w/Rhy. Fig. 1 (8 times)
D9(13)
Riff C
Gtr. II
mf
C♯7D7
C♯7D7
D9(13)
rake
Gtr. III
mf
rake
8va
C♯7 D7
C♯7 D7
D9(13)
Full
(end Riff C)
C♯7D7
C♯7D7
sl.
D9(13)
8va
C♯7 D7
C♯7 D7
D9(13)
sl.
Full
A.H.
(15ma)
Full 1/2
Full
A.H. pitch: F♮

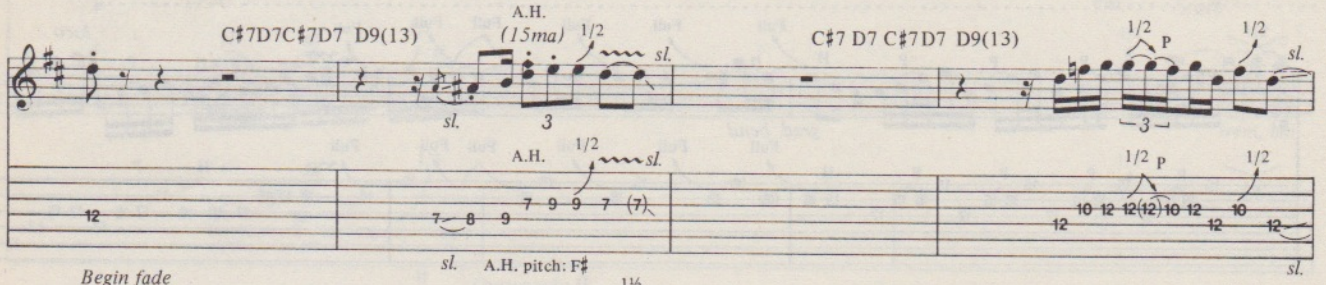

C♯7 D7 C♯7 D7 D9(13)
P H
8va
C♯7 D7 C♯7 D7
rake
Full 1/2 1/2 Full
H sl. H sl.
sl. sl.
grad. release Full 1/2 1/2 Full
sl. sl.
sl. sl.
D9(13)
C♯7 D7 C♯7 D7 D9(13)
8va
sl. sl. 1/2 H
8va
1/2 1/2
trem. bar
sl. sl. 1/2
H
Guitar solo II
N.C.(G7)
8va
C♯7 D7 C♯7 D7
Full 1/2
Full 1/2
Fdbk.
H
f
1/2
sl.
1/2
H
sl.

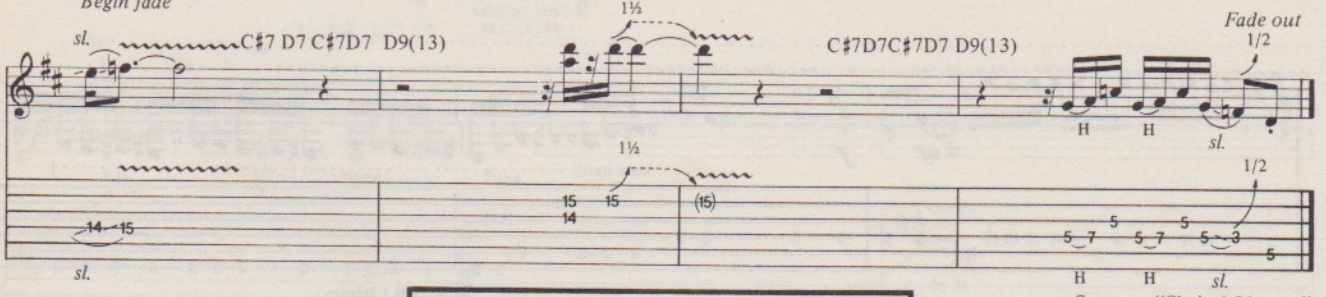

8va
1/2
1½
sl.
grad. bend
(Gtr. II out)
Gtr. III
Full
H
P
trem. bar
loco
semi-harm.
sl. mf
f
sl. sl.
Harm.
(15ma)
w/Riff B (2times)
N.C.(A)



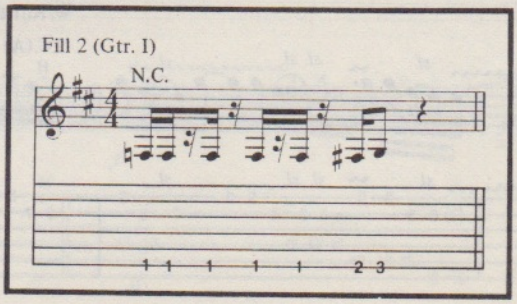








Segue to "She's A Woman" (omitted)



LEARN THE ART OF RECORDING

THE RECORDING WORKSHOP

LEARN CREATIVE RECORDING SKILLS ON THE LATEST EQUIPMENT AT THE LEADING SCHOOL FOR SOUND ENGINEERS, PRODUCERS AND STUDIO MUSICIANS. WITH OR WITHOUT PREVIOUS EXPERIENCE, IF YOU'RE SERIOUS ABOUT A CAREER IN RECORDING, OUR 'HANDS-ON' TRAINING PROGRAMS CAN GET YOU STARTED AND PUT YOU AHEAD. FOR FREE BROCHURE, PLEASE CALL OR WRITE TODAY.

THE RECORDING WORKSHOP
455-E MASSIEVILLE ROAD, CHILLICOTHE, OHIO 45601
(800) 848-9900 (614) 663-2544
OHIO STATE BOARD OF SCHOOL AND COLLEGE REGISTRATION #80-07-0696T

PLAY LIKE THE PROS WHEN YOU LEARN FROM THE PROS!
WITH
METAL RUNS, PROFESSIONAL GUITAR INSTRUCTION FEATURING

Vivian Campbell of Whitesnake $13.45
Ronni Le Tekro of TNT $13.45
Amir Derakh of RoughCutt and Jailhouse . . . $13.45
Beginning Lead Guitar — 40 Licks & Runs . . . $9.45
Lightning Licks — Licks and Rhythm guitar . . . $14.95

Each audio lesson includes booklet and cassette
Lessons in easy to read notation or tablature.

BACKSTAGE PASS Videos (VHS only) (1 hr. ea.)
Craig Goldie of Dio and Guiffria $49.95
Bruce Bouillet of Racer X $49.95
John Alderete of Racer X (Bass Guitar) $49.95
Scott Travis of Racer X (Drums) $49.95
Andy West of The Dreggs (Bass Guitar) $49.95
Improvising Rock Guitar Leads $36.95
Improvising Rock Guitar Leads II $36.95
Classical Licks for the Rock Guitarist $36.95

POSTAGE AND HANDLING
Add $1.50 for each audio lesson ordered (US)
Canadian residents add $2.50
Foreign countries add $3.50

Add $3.00 for each video (US only) Canada $4.00

Illinois residents add 7% (.07) sales tax (before postage)
Allow 4 weeks for delivery
Send $1.00 for Catalog information, free with order

METAL RUNS, INC.
P.O. BOX 535, Dept. 1M, Palatine, IL 60078
(312) 381-7684

WHEN IT COMES TO RUSH ORDERS... THOROUGHBRED ROCKS!

Whatever your viewpoint, we have what you're looking for.

TO PLACE AN ORDER, CALL THE TOLL-FREE OPERATOR FOR OUR NUMBER.
WE CONTINUALLY STRIVE TO BRING YOU THE BEST WITH:

- DISCOUNT PRICES
- HUGE, IN-STORE INVENTORY OF HUNDREDS OF MAJOR BRANDS
- FRIENDLY, KNOWLEDGEABLE SALESPEOPLE
- MAIL ORDER LAYAWAY ALSO AVAILABLE.
- NATIONAL AWARD-WINNING SERVICE CENTER
- FREE FEDERAL EXPRESS shipping*

THOROUGHBRED MUSIC

2204 E. HILLSBOROUGH AVE.,
TAMPA FLORIDA 33610
(813) 237-5597

*STANDARD 2-DAY AIR ON SELECT ITEMS

Challenge the Masters!

Mozart, Bach & Paganini for Electric Guitar!
Fast melodic solos structured for the electric fretboard. Includes excerpts from "The Magic Flute," "Brandenburg Concertos," "Caprices," and more. Musical material for ROCK, METAL or CLASSICAL guitarists. Picking, Fingering, Instruction, Tips, Notation, Tablature, Booklet & Cassette... **$10.00**

More! Mozart, Bach & Paganini for Electric Guitar!
Includes excerpts from "Symphony No. 25," "Bourrée," "Caprices," and more. Picking, Fingering, Instruction, Tips, Notation, Tablature, Booklet & Cassette... **$12.00**

Debussy, Vivaldi & Beethoven for Electric Guitar!
Fast melodic solos & chord changes structured for the electric fretboard. Includes excerpts from "Images," "Concerto in A minor," "Bagatelles," and more. Picking, Fingering, Instruction, Tips, Notation, Tablature, Booklet & Cassette... **$12.00**

Guitar Empire™ Rock Book & Rock Solos
Includes minor, pentatonic and major scales, tricks, effects, double-fretted playing, diminished & harmonic minor solos and more... (Intermediate Level) Booklet & Cassette... **$12.00**

Pachelbel's "Canon in D" & Daquin's "Le Coucou" for Electric Guitars! Includes written arrangements, notation, tablature and cassette!... **$8.00**

Written and performed by John Tapella, Community College Instructor & Top Ten Finalist, Los Angeles Guitar Contest, 1988

Outside of U.S.A. add $2.00 postage and handling per item. Allow 2 to 6 weeks for delivery.

Send check or money order to:
Guitar Empire™ G2
P.O. Box 807
Millbrae, CA 94030

Tablature Explanation page 29

SPANISH FLY

As Recorded by Van Halen

(From the album VAN HALEN II/Warner Brothers Records)

Music by
Edward Van Halen

*Tune down 1 step:
⑥ = D ③ = F
⑤ = G ② = A
④ = C ① = D

Free time
(♩ = ca. 160)

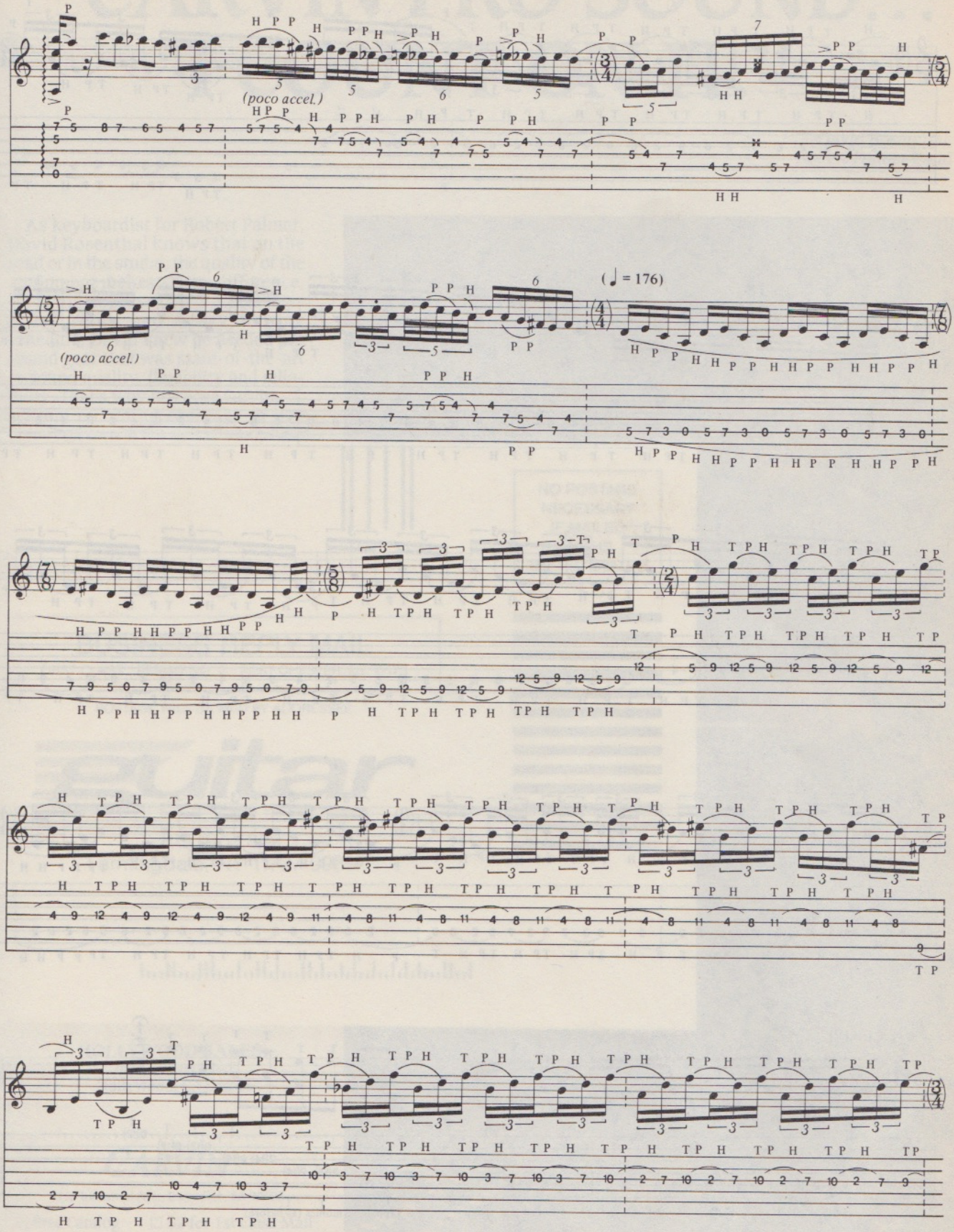
(Nylon stg. gtr.) N.C.(Esus4) (Am9)

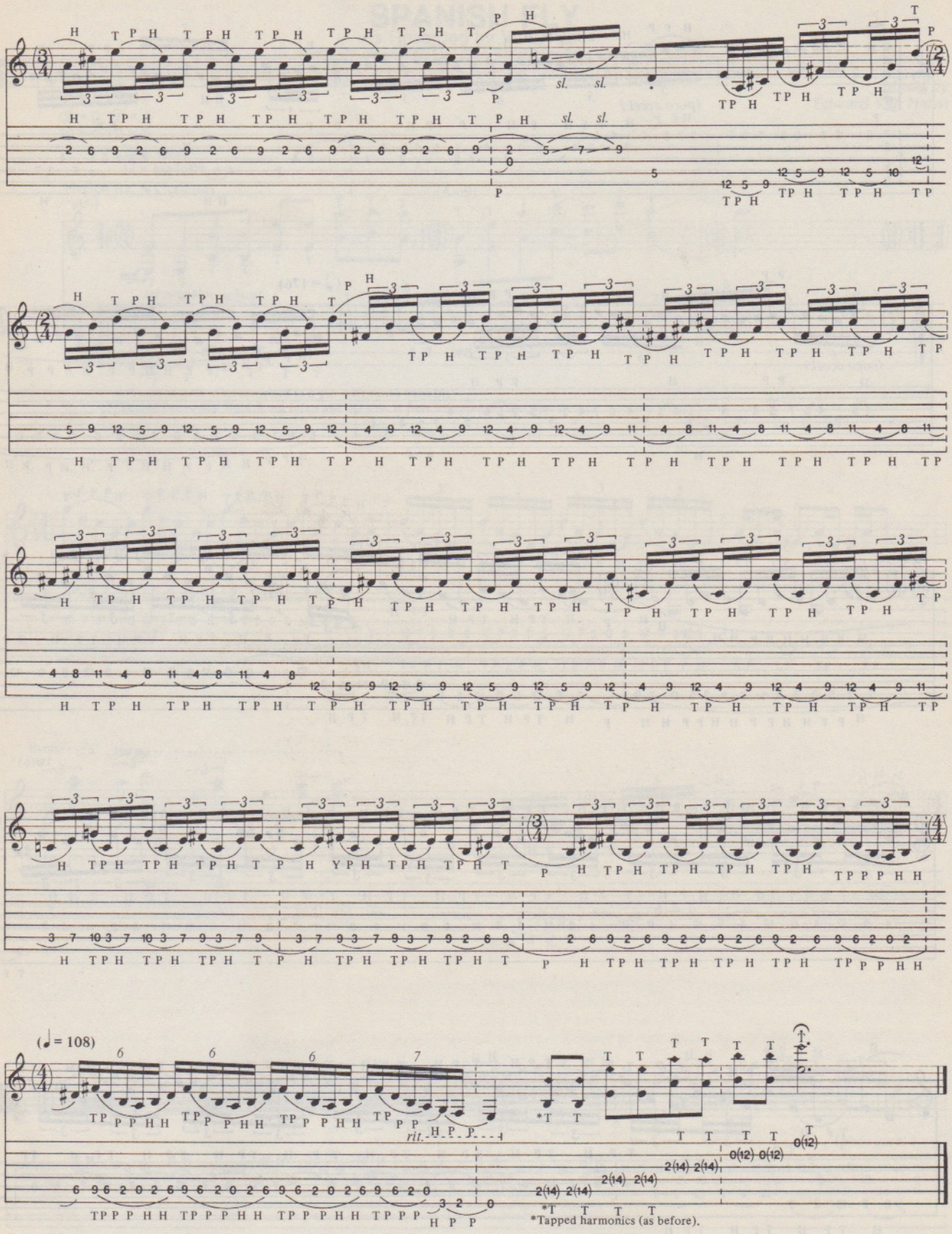
let ring throughout

*Notes are written in transcription as if gtr. were tuned normally.
**Tapped harmonics. Hold chord forms and tap stgs. at frets indicated in parentheses.

Harm. (8va) (non-harm.) P.M. *sl.* (poco accel.)

Copyright©1978, 1989 by Van Halen Music
International Copyright Secured Made in U.S.A. All Rights Reserved Used by Permission


(poco accel.)
(poco accel.)
(♩ = 176)


(♩= 108)
rit.
*Tapped harmonics (as before).

"CARVIN PRO SOUND... I COUNT ON IT."

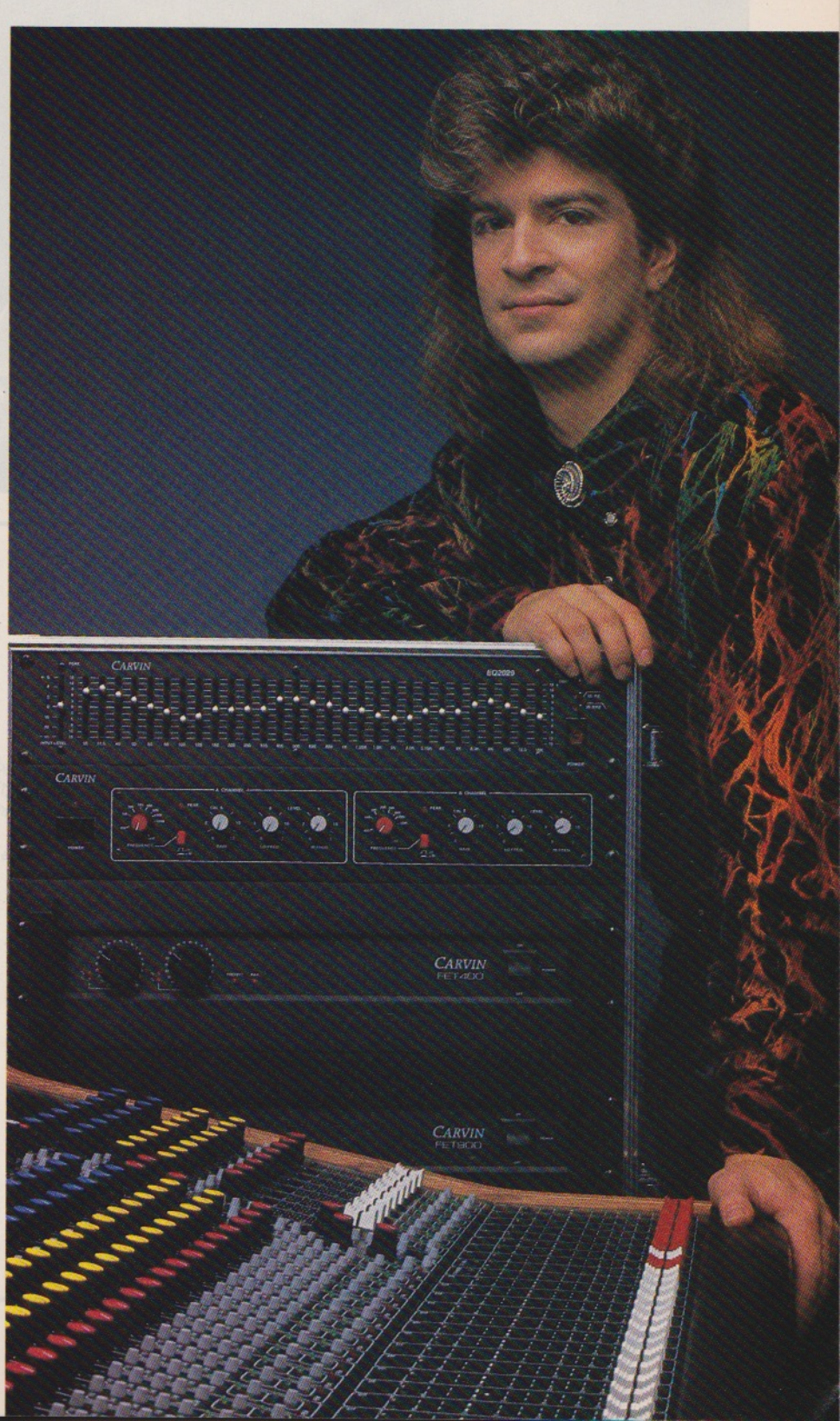
—David Rosenthal,
Robert Palmer Band

As keyboardist for Robert Palmer, David Rosenthal knows that on the road or in the studio, the quality of the equipment makes all the difference. With his sophisticated multi-keyboard setup and heavy touring schedule, David knew he needed pro sound gear that was state-of-the-art in sound quality, flexibility and reliability. That's why he chose Carvin.

From recording consoles to live sound mixers, from power amplifiers to graphic EQs, Carvin is proud to produce a complete line of Professional Sound equipment built to please the most discriminating user. The design and construction reflect our essential commitment—quality without compromise. A commitment you can discover for yourself.

In the studio or on the road, the professional choice is Carvin.

If you're looking for state-of-the-art, Pro Sound equipment, send for your free catalog or give us a call, toll-free 1-800-854-2235.



CARVIN

Toll-Free 800-854-2235

FACTORY DIRECT SALES:
1155 Industrial Ave., Dept. GM4
Escondido, CA 92025

HOLLYWOOD SALES:
7414 Sunset Blvd.
Hollywood, CA 90046

CARVIN

1155 Industrial Ave., Escondido, CA 92025

☐ Free Catalog ☐ $2 for 1st Class Mail

Name _____

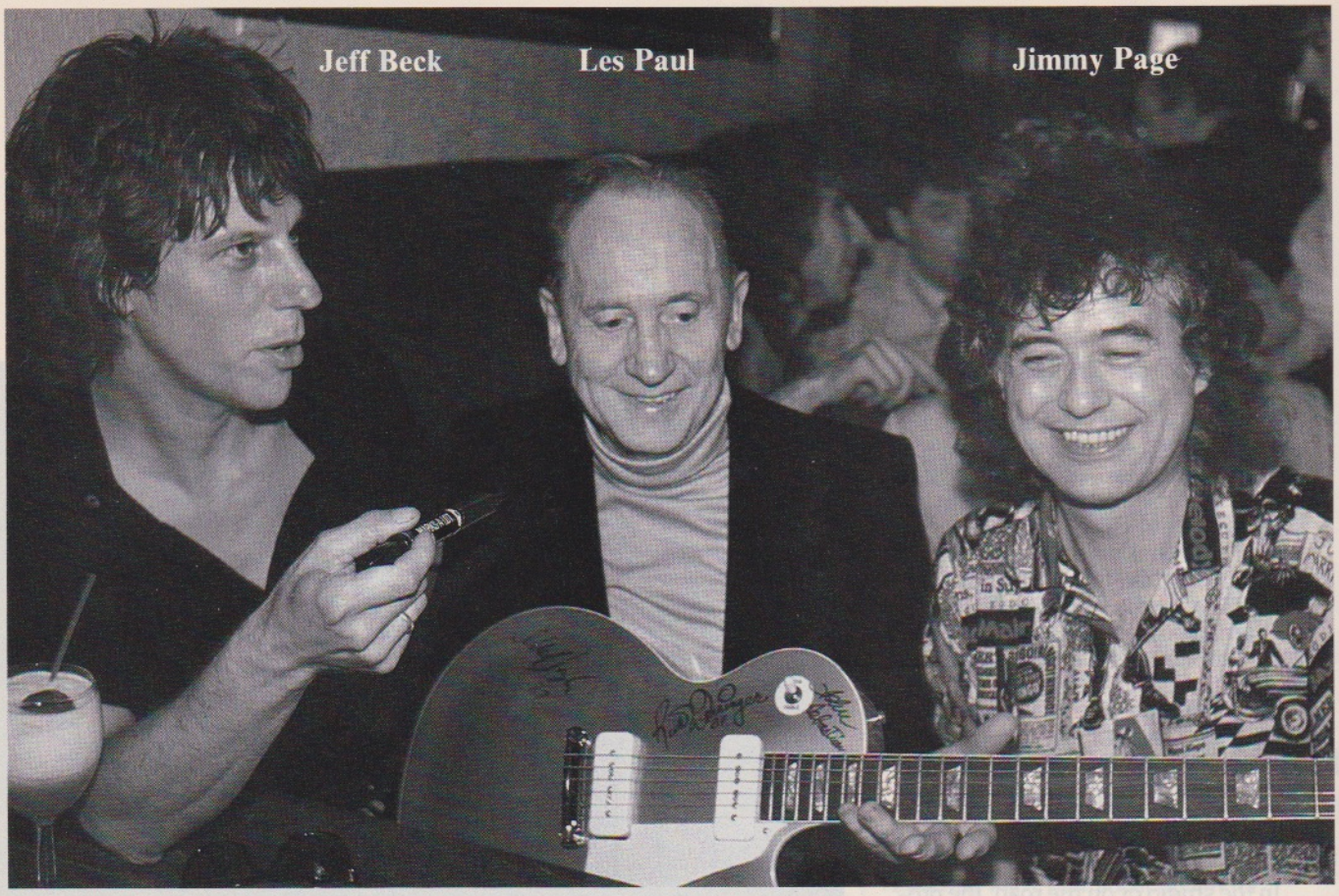
Address _____

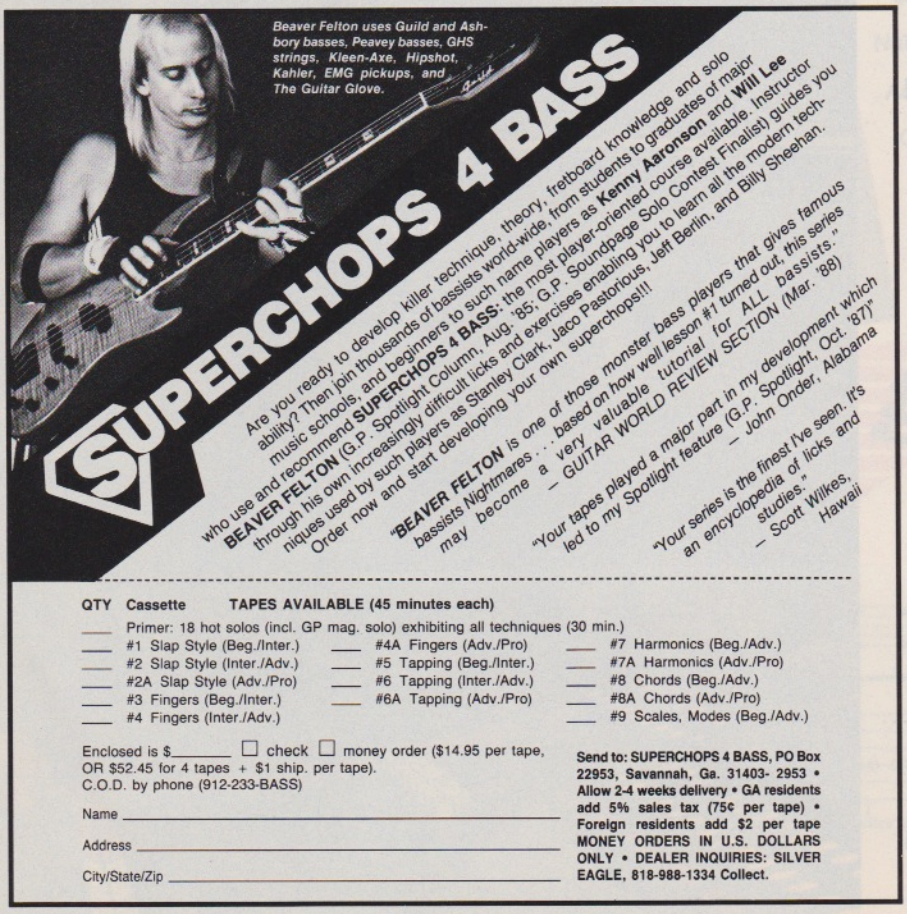
City _____

St _____ Zip _____ GM4

© 1989 Carvin Corporation
EXPORTING DEALERSHIPS (619) 747-1710

John Belissimo / Retna Ltd.

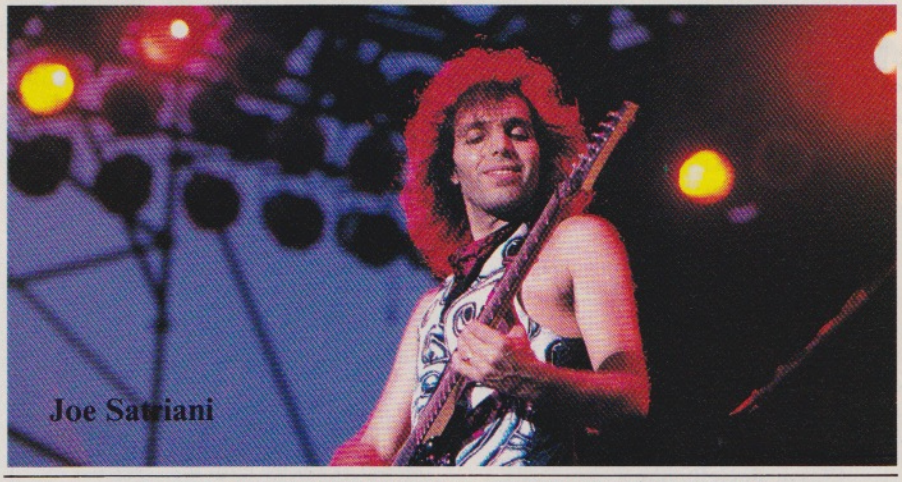




Still in the 70s, but looking toward the future, Eddie Van Halen entered another sonic universe in his instrumental vignette, "Eruption" (See GUITAR, December '87), representing not only state-of-the-art technique and tone, but the formal emergence of the bi-dextral style (tap-ons), a fixture in 80's rock guitar. Defining a new tradition beyond Hendrix, Van Halen took the instrument to new extremes on "Mean Streets" (intro), "Cathedral" and the random psychedelic effects of "Tora, Tora" and "Intruder."

By the mid-80s, instrumental rock music had found a natural home within the genre of classical metal. Combining crossover elements of Eurometal a la Blackmore, Schenker and Roth, with the precision and finesse of Bach figures and Paganini violin etudes, the modern rock virtuoso came of age in Yngwie J. Malmsteen, Tony MacAlpine and Vinnie Moore. Once again, the rock guitar instrumentalist was the man-of-the-hour. Without the similar commercial success of their vocal music counterparts, the true unsung heroes of the guitar underground, these players have become the source of six-string inspiration. The high-tech rock of Allan Holdsworth is the culmination of jazz/rock guitar, beyond fusion, but from fusion roots. With his

band, IOU, Allan achieved a sax voice and kept his audiences rapt with his harmonic sophistication, physical wide intervals and high velocity playing. Steve Vai combined Van Halen, fusion, Zappa, Zeppelin and Holdsworth to develop his own unmistakable modernism. Filling the shoes of Yngwie after Malmsteen's departure from Alcatrazz, and Eddie Van Halen as David Lee Roth's current guitarist, Vai became the most visible guitar instumentalist, in a commercial sense, and is considered by most as the precursor of modern space rock.



Claudia Thompson / Retna

Les Paul's inventions of multitrack recording, and the first solid body electric guitar, coupled with his experiments in massive guitar orchestration through overdubbing, came to influence and affect the future of modern music more than any performer since. Try to imagine your current favorite rock LP recorded on one track, lacking all separation, harmony guitar parts, overdubs and fills, and performed on hollow body instruments, and you can easily appreciate the magnitude of these contributions. Thanks, Les.

In addition to Vai, Roth also acquired the only artist who has set new standards for rock bass beyond Bogart and Bruce, Billy Sheehan. His mastery of the instrument is impeccably displayed in his Talas solo "NV 43345" (see GUITAR, February, '89). In forming his own band, Mr. Big, the post-Roth Sheehan has teamed up with another new guitar giant, Paul Gilbert. Gilbert is the natural step beyond neo-classical and hard rock, combining Yngwie and Van Halen. Check out "Frenzy" (GUITAR, April, '88), featuring incredible wide stretches, complex tap-ons and terrifying scale-arpeggio playing.

We have also seen blues rock modernized by Stevie Ray Vaughan, Robert Cray, Greg Howe, Jeff Healey and the return of Robben Ford. Although these artists, with the exception of Howe, are primarily vocal music performers, they have contributed significantly to the current popularity of blues guitar.

NIGHT RANGER
AND
GHS BOOMERS

Jeff Watson, Jack Blades and Brad Gillis

STRINGS FOR MEN IN MOTION

NIGHT RANGER – Thru the years, always on the move. From *Dawn Patrol* to *Midnight Madness — Sister Christian* to *Man in Motion* and *I Did It For Love*. Hard rock and soft ballads, all along the way.

GHS BOOMERS – their choice for brilliance, sustain, and power they can count on.

ghs strings
The String Specialists

Manufactured By G.H.S. Corporation, 2813 Wilber Ave., Battle Creek, MI 49015, USA

Five Star Music

HEAVY METAL, CLASSIC ROCK AND BLUES RHYTHM JAM TAPES

Do you want to improve your rhythm and improvising skills? Without a rhythm section you cannot develop these skills. Five Star books and practice tapes will enable you to develop your soloing and rhythm playing further and faster than you ever have before! Because of the **high quality recording,** the jam tapes make practicing **fun** and **encourage** long term play.

Each tape and booklet set is designed to teach you how to play rhythms as well as provide you with a rhythm section **(guitar, bass, drums)** to solo with. All Rhythms contain a wide variety of **"feels"** in different keys. Each rhythm track is approximately 3-4 minutes long and provides all the benefits of playing with a **band** in your home. **A must for the serious guitarist.**

Five Star products are created by **professional instructors and studio musicians** with **extensive experience** in their field who are dedicated to providing **high quality and honest products.** We stand behind our product. **Our products are top quality! Guarantee** After 30 days if you are not completely satisfied with the quality of these products, then return the materials in new condition for a full refund.

Heavy Metal Rhythms
Contains 18 different rhythms that reflect the styles of **Randy Rhoads, Michael and Rudolf Schenker,** plus many more.
HEAVY METAL RHYTHMS
☐ **for Guitar** ☐ **for Bass**
Book & tape $25.00

Classic Rock Rhythms
Contains 18 different rhythms that reflect the styles of **Clapton, Page, Hendrix,** plus many more.
CLASSIC ROCK RHYTHMS
☐ **for Guitar** ☐ **for Bass**
Book & tape $25.00

Blues Rhythms
Contains 14 different rhythms that reflect the styles of **Eric Clapton, Duane Allman, John Mayall,** plus many more. Also includes one **solo example** from the 14 Blues Solos book.
BLUES RHYTHMS
☐ **for Guitar** ☐ **for Bass**
Book & tape $19.95

Blues Solos for Guitar
Contains 14 blues solos, each 12 bars long, designed to accompany the Blues rhythm practice tape. Solos range in difficulty from beginning to intermediate levels.
BLUES SOLOS
☐ **for Guitar**
Book & tape $15.50

Rudiments, Licks and Solos for Guitar
Volume 1 & 2 (combined) - UPDATED! Beginning to intermediate level. Contains:

1) **41 exercises** dealing with left hand techniques to build dexterity and speed includes Hammer-ons, pull offs, bends, plus many more.

2) **5 positions** of the minor pentatonic scale and **100 tasteful sounding licks** in the styles of **Page, Hendrix, Schenker** and more.

3) **3 sample solos** a total of **117 measures** of transcription one **(heavy metal, classic rock, and blues solo).** To apply the licks and solos 3 rhythm tracks are **also** included. All exercises and licks are recorded at slow and fast speed. This set is designed to accompany the metal, rock, and blues rhythm tapes.

RUDIMENTS, LICKS AND SOLOS
☐ **for Guitar (Vol. 1 & 2)**
2 Books & tape $25.00

Since all tapes are in stereo, bass players may turn off the bass channel (right channel) and practice with guitar and drums only. You can use the bass lines that are already written or improvise by making up your own bass lines or solos.

Buy three products and choose a fourth product **free.** All books are neatly written in standard notation and **tablature.** Cassettes are on **high-quality TDK SA tapes.**

NOTE: Shipped UPS or First Class

In U.S. and Canada Add $2.00 postage for 1st product. Add $1.00 for each **additional** product.

CA residents please add 7% tax

Foreign orders add $4.00 for 1st product. Add $2.00 for each additional product. Please send **U.S. funds only.**

To order send check or money order:
FIVE STAR MUSIC, P.O. BOX 2028, SUNNYVALE, CA 94087

Figure out hot licks!
Slow 'em down to half speed

2-Speed Music Study Recorder
from ***Workshop Records***

THE CASSETTE RECORDER FOR LEARNING MUSIC
the **only** recorder available with this unique combination of features

RETAIL – $299.00
OUR PRICE – $249.95*

TWO SPEEDS
Switch back & forth from full to half speed. At full speed, listen to the tune normally. At half speed listen to the tune slowly and exactly one octave lower, so you can pick out those "fast licks."

PITCH CONTROL
Lets you fine-tune the speed of any tape so that it will be in tune with your instrument.

CUE & REVIEW
Permits you to repeat a phrase with only a single touch of the rewind button.

PLUS:
BATTERY OR A.C. OPERATION
BUILT-IN MICROPHONE AND SPEAKER
RCA-TYPE LINE JACKS (IN AND OUT)

GIVE US A CALL TODAY FOR SAME-DAY SERVICE

Name _____
Address _____
City _____ State _____ Zip _____
Phone (_____) _____ - _____
Card # _____ Exp. Date _____

*Plus $3.00 shipping (Write for shipping info outside continental U.S.) TX residents add $14.40
( ) Check
( ) Money Order
( ) VISA/MC
U.S. funds only

Workshop Records • P.O. Box 49507 • Austin, TX • 78765 • (512) 452-8348 or (512) 328-2777

Eric Johnson created a new fusion genre by blending blues, rock, jazz and textural music on his *Tones* Lp. New textural fusion could be heard in the work of King Crimson (*Mark II*) with Fripp, Belew and Leven, Belew's solo projects, and Fripp and Summers' duo recordings.

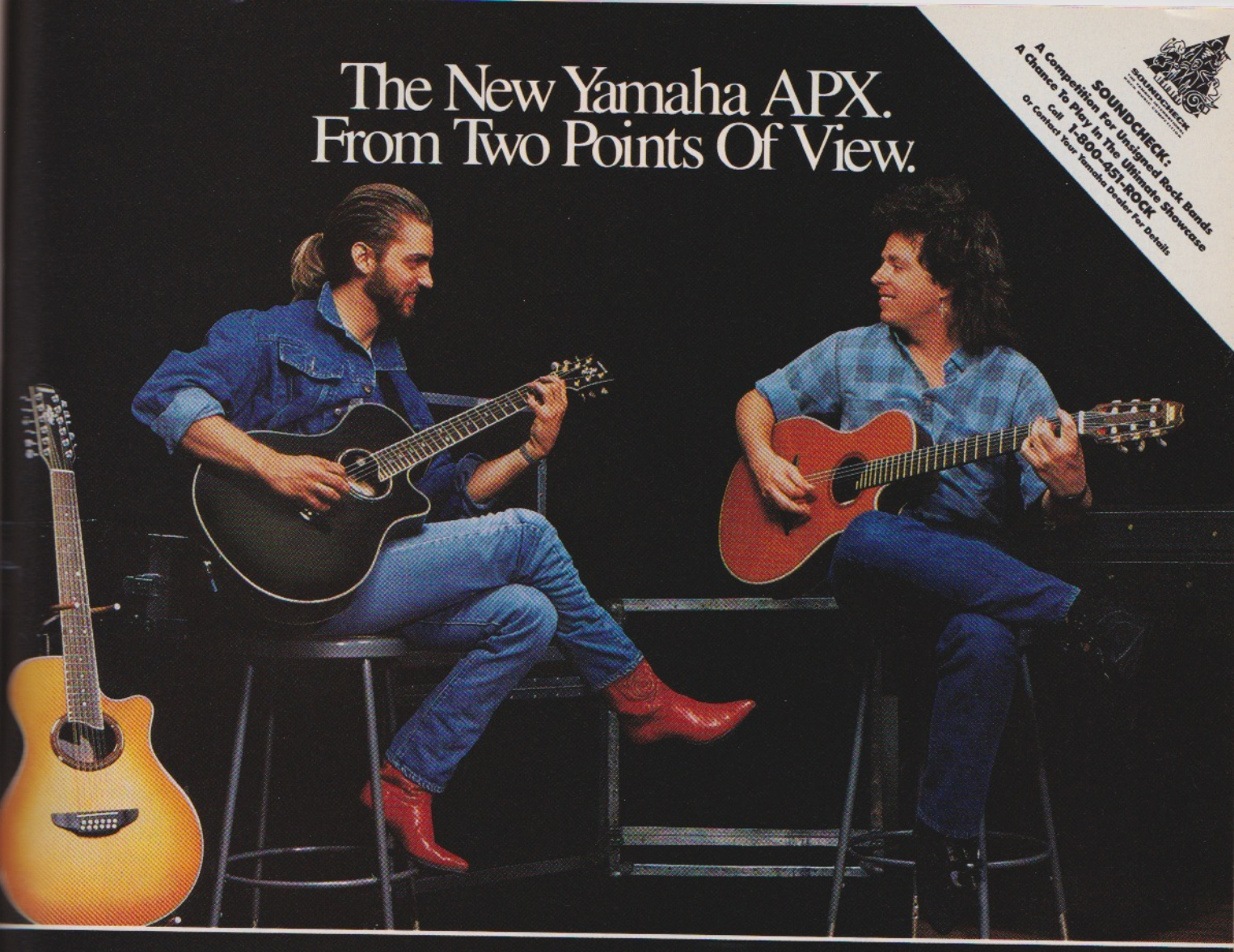
New rock has had chart success with Joe Satriani, whose instrumentals have brought acclaim to the talented teacher of Steve Vai and Metallica's Kirk Hammett. Notable performances include "Surfin with the Alien," "Always with Me, Always with You" and the irresistible "Satch Boogie." Which brings us back to where it all began, the guitar boogie. The electric guitar instrumental that started it all has been ever-present and is still going strong. The Les Paul Trio did a cover of "Guitar Boogie," in the 1940s and Chet Atkins

Paul Natkin / Starfile

Yngwie J. Malmsteen

gave us the "Centipede Boogie." The 1950s produced the climate for Jimmy Bryant's country/swing "Stratosphere Boogie" and Clarence Gatemouth Brown's "Boogie Uproar." With the Jeff Beck offering of the Les Paul-inspired "Jeff's Boogie," in 1964 with the Yardbirds, and his fusion style "Space Boogie," in 1979, with Jan Hammer, the recipe began to expand. Add a dash of Van Halen, some Z.Z. Top and a sprinkling of Chuck Berry and there you have "Satch Boogie." Mix well, cook all night, and have a rockin' good time.

The New Yamaha APX. From Two Points Of View.



"When Yamaha asked me to try its new APX, I played it in rehearsals and I thought there was something exceptional about the guitar.

"I ended up recording with it on a Marc Jordan record. Everybody was so impressed, they wanted to buy it.

"But, what I loved about it was its sonic quality. It's just real musical. Real even. Real round. Very expressive. I plug it into a board and it sounds like a guitar.

"Another thing–the harmonics are great. Play the top, middle or bottom of the fret board, it's never too thin or too fat. Even just to play it by yourself in a room, it sounds great.

"I've already written stuff on it. There's no way I'm going to give it back."

Steve Farris
Mr. Mister

"When Yamaha asked me to try its new APX guitar, I was supposed to evaluate it then give it back. No way. It's a great guitar.

"What killed me about the guitar was its stereo feature.

"Not fake stereo. Real.

"Not done with delays. You play it and it goes left-side, right-side, left-side, right-side.

"I took it on the road and used it the whole tour. Even for a solo.

"I told them I'd buy it, but I want this guitar.

"I've had other acoustic guitars, but none that could do what this one can. The APX's are the only acoustics I'm going to use."

Steve Lukather
Toto

The new Yamaha APX is a new breed of guitar. The electric acoustic gives you the full, rich, mellow acoustic sound Yamaha is famous for, plus the incredible performance abilities of a Yamaha electric. In stereo.

So whether you're performing or writing, it's the new Yamaha APX. No wonder no one wants to give them back.

YAMAHA®

Yamaha electric acoustic guitars. At your authorized Yamaha guitar dealer. Yamaha Music Corporation, USA, DGA Division, P.O. Box 6600, Buena Park, CA 90622.

© 1987, Yamaha Music Corporation, USA

FIRST LOVE

By Pete Prown

Until recently, there have been two Daryl Stuermers for guitar fans to hear. The pre-1978 version was a high-speed fusioneer whose smouldering electric and acoustic guitar playing lit up the jazz-rock of Milwaukee's Sweetbottom and more notably, violinist Jean-Luc Ponty's group, with whom the guitarist recorded several well-received albums. But the post-1978 Daryl Stuermer was an entirely different and, indeed, entirely less conspicuous type of guitar hero. At the beginning of that year, a major career opportunity dropped into his lap: a touring gig with Genesis, filling in the guitar space left by Steve Hackett's departure (as well as sharing bass duties with member Mike Rutherford). In contrast to the incessant soloing and technical displays that marked Stuermer's early fusion work, the Genesis gig would eventually make the guitarist embrace a new, quieter guitar aesthetic, one that emphasized an orchestrated approach to playing and *very* little improvised soloing (much to the dismay of his Ponty-era fans).

Since then, Stuermer's fans have primarily had to catch Genesis on one of their infrequent tours to hear his crafted guitarmanship, and then only when Daryl was allowed to really cut loose with a hot lead, like on the live version of "The Fountain of Salmacus" or Brand X's "And So to F." If that wasn't enough, one could pick up a solo album by Genesis' resident superstar, Phil Collins, and sift through his sugary pop numbers for a brief snippet of Stuermer's guitar art. While everyone's probably heard his biggest break, the long chorused solo on Phil Collins' and Philip Bailey's 1984 hit, "Easy Lover," many probably didn't even know it was Daryl Stuermer. But such is the life of a sideman.

Now, however, there is a third side to Daryl Stuermer's guitar personality. Fortunately, to discover its true identity, one need not look much further than the guitarist's recently issued solo debut on GRP, appropriately titled *Steppin' Out*. This most recent leap in Stuermer's musical evolution finds him leading his quartet through a compelling, albeit tempered mixture of instrumental fusion, pop and rock ideas, establishing him as a serious composer and guitar stylist for the 1990s. After being a sideman for thirteen years, Daryl Stuermer feels his day of solo reckoning has finally arrived.

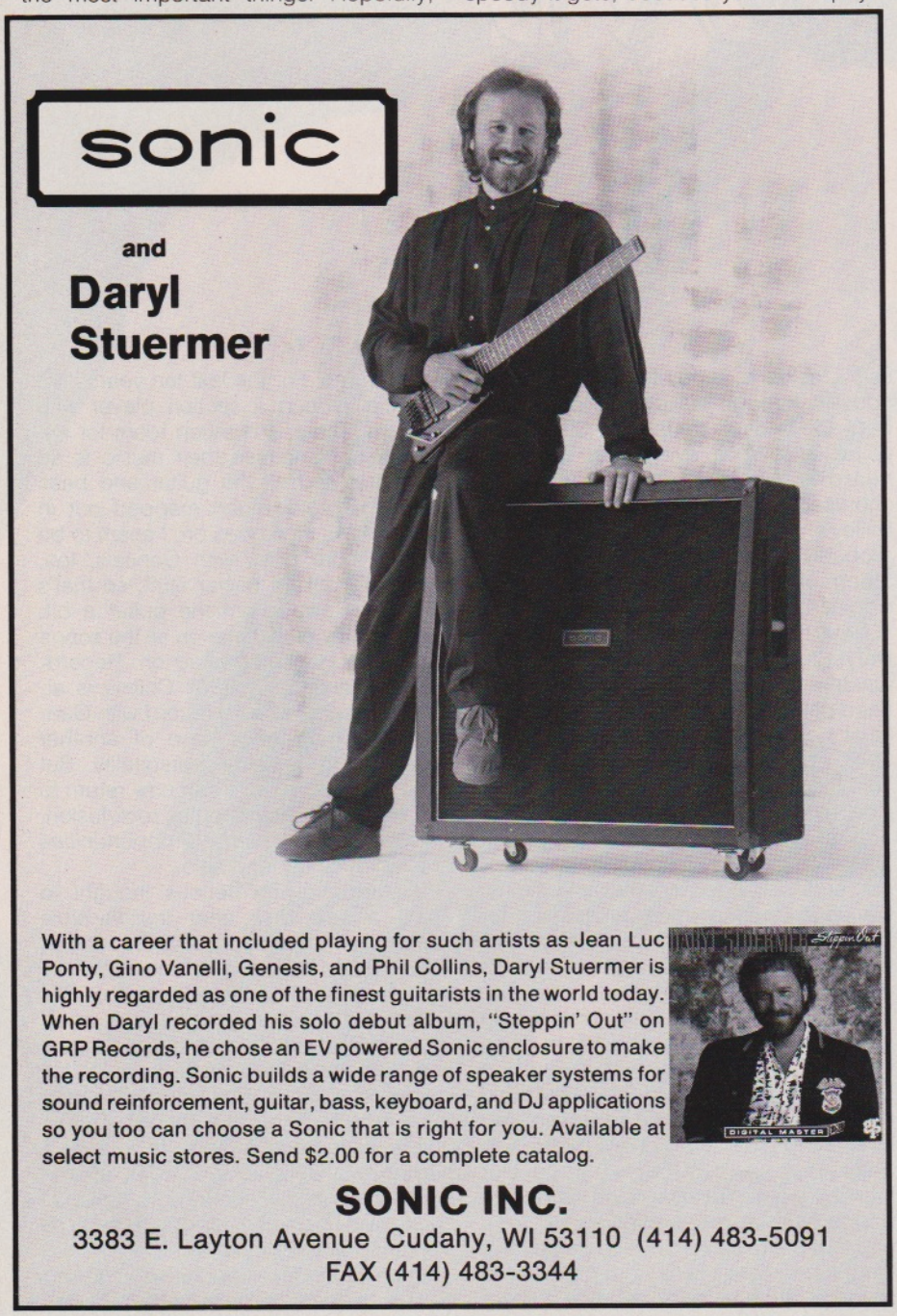
"I started thinking about doing a solo album about ten years ago, when I was finishing up my gig with Jean-Luc Ponty," says the Milwaukee-bred Stuermer. "I was looking for something different to play than Ponty's music and a solo disk seemed the way to go. But then the gig as Genesis' touring guitarist popped up at the beginning of 1978 and that put my solo career on hold for a long time. That's why the creation of *Steppin' Out* has really become a great outlet for me. For the last ten years, I've essentially been a section player with Genesis. There isn't much room for improvisation, because their music is so orchestral and all the guitar and bass parts are pretty much mapped out in advance. As time goes on, I seem to be playing more bass with Genesis, too, especially on the newer stuff, so that's taking me away from the guitar a bit. Now I mostly play guitar on all the songs that Steve Hackett played on. Recording and touring with Phil Collins is almost like being able to record with Genesis and that takes care of another aspect of my musical personality. But with my solo project, I can now return to my first love, instrumental rock/fusion, which affords me plenty of opportunities to play my guitar and solo.

"I started giving serious thought to doing a solo disk after the *Invisible Touch* tour ended in 1987, because I knew I would have a long time off before my next gig with either Genesis or Phil Collins. So the tour ended in July and I went straight into the studio in August and September with bassist Lee Sklar, keyboardist Brad Cole and drummer Mark Torroll, to cut the record. This is before I even had a label lined up. But playing with Genesis and Collins affords me a little financial security, so I guess I could take a gamble on producing my own sessions. So I just went for it."

Since Stuermer's reputation is based on his refined guitarmanship, it was

clear to him that his playing on *Steppin' Out* would have to be exciting, current, and flawlessly executed, to re-establish him in the hot guitar player vein he was cast in during the Ponty days, circa 1976-77. As such, he made sure the guitar work on the disk was always interesting to the ear, a factor that brought out such nuances as slide guitar and a uniquely heavy tremolo effect, to many of the catchy instrumental tunes contained on the record. "While my first priority was to put good, solid songs on the record, the next was to make sure the guitar playing was definitely *there*," continues Stuermer. "I did a lot of solos on the record, but the guitar melodies are the most important things. Hopefully, both guitarists and non-guitarists will appreciate it. I think all-guitar albums can get boring; I like to hear melodies and music with atmosphere, not just a guitar lesson on vinyl. Still, I think there are plenty of examples of my chops on *Steppin' Out*, though I'm probably not as conscious of it now as when I was with Ponty. Back in the 70s, it was important to play fast a lot, but now I feel that has sort of faded away, at least for me. Now, if I start chopping heavily, it's because the speed is becoming a part of the song's natural energy, and my solo just sort of grows into something really fast. Sometimes when I listen back to something I've recorded, I can't believe how speedy it gets, because you're not paying attention to what's going on. I'm not consciously trying to play fast anymore, but sometimes you just surprise yourself. I guess younger players are hooked on fast guys like Yngwie Malmsteen, but it was the same in my day when everybody wanted to burn like John McLaughlin. I own a music store in Milwaukee—Daryl Stuermer Music Center—and when I walk in there, I hear everybody doing the Van Halen/Malmsteen/Satriani thing, and they're amazing, technically. But on the other hand, they all sound alike. No one's taking any time to put some individuality in their playing. I went to the NAMM show last year and with all the guitarists showing off their chops, it was like a thousand annoying bees buzzing around—it was totally non-musical. And rhythm guitar is really turning into a lost art. Metalers are either playing just power chords or no chords at all. But I think that will all change sometime. Hopefully, it will be soon."

Besides reclaiming the guitar whiz mantle that has been somewhat diminished during his tenure with Genesis, Stuermer has also gained some credibility as an instrumental pop composer. But his compositional side isn't a new adventure; in fact, he's been composing quite steadily for the last several years. "All during the time that I've been with Genesis, I've been writing songs and making demos," says Stuermer. "Some are in the vocal/pop tradition and some are pop-fusion. I'd occasionally play these demos for the guys in Genesis. In 1983, for example, I had this tune called "F Song" that I played for Phil Collins and he really liked it. He said it could be a big instrumental hit. That song eventually wound up on Collins' *No Jacket Required* Lp in 1985 as the song 'I Don't Wanna Know;' Phil just added words and changed the chorus melody a little. Now that song is back on *Steppin' Out* in its original instrumental form. My new music isn't really straight fusion. It's more of a melodic, instrumental progressive rock that reflects the influences of all of my gigs from the past decade and a half: Jean-Luc Ponty, Genesis and Phil Collins. I specifically didn't want *Steppin' Out* to be a return to 70's fusion. By the end of that decade, jazz/rock had really turned into Fuzak elevator music and it got boring. But now I think there's a resurgence in instrumental music, a new energy. Lately I've been hearing good stuff from Joe Satriani, Eric Johnson, and also from collaborations between Lee Ritenour and keyboardist Dave Grusin, like the *Harlequin* album. My material doesn't sound like their stuff—it's about halfway between Satriani and Ritenour in terms of crunch versus melody."

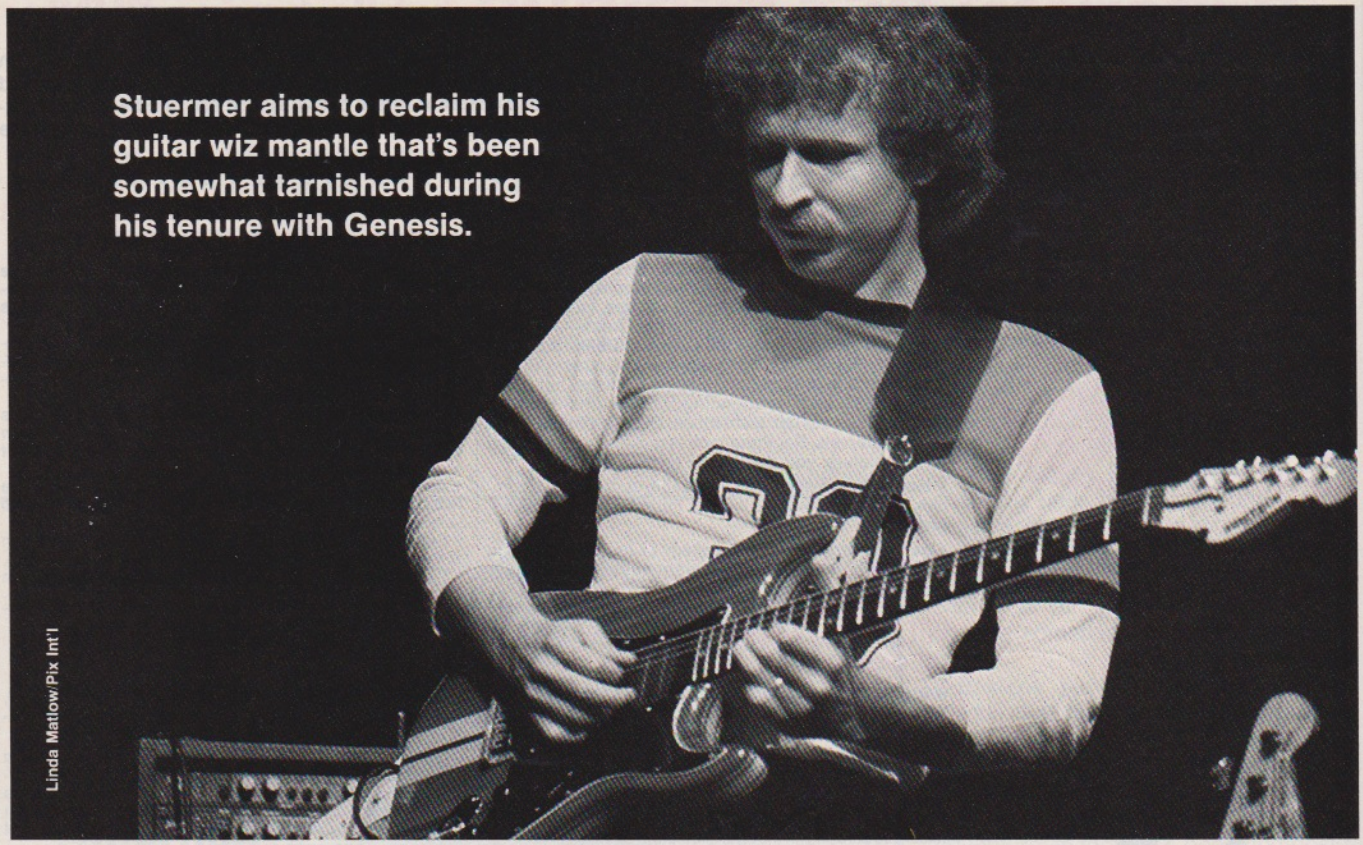


Guitarists: GET SERIOUS (while having FUN)

Stop wasting your time and money on short tapes and a few riffs with no applications. . . fingerboard formulas that look great on paper, but require a degree in physics to figure out. . . expensive packaged lessons that promise one skill level, but deliver another.

Try *Sound Connection.* We're better than ANY other mail-order lessons because we offer *complete courses.* Each includes an information-packed book plus cassette tapes. All courses teach and demonstrate a different range of skills, and are filled with straightforward and honest insight for the guitarist who wants to take the lead.

★ ★ ★



Stuermer aims to reclaim his guitar wiz mantle that's been somewhat tarnished during his tenure with Genesis.

Linda Matlow/Pix Int'l

To achieve that perfect balance between crunch and melody, Stuermer uses near state-of-the-art equipment that's a far cry from the old Suntec and Ibanez electrics and Sunn amps that marked his early days with Genesis. "For gear, I did all the leads on the record with my Steinberger TransTrem. I started using it on tour with Genesis in 1986 and I've been hooked ever since. You have to get used to its small size, but it sounds great, stays in tune better than any guitar I've had, and you can bring it on the plane with you. That may sound silly, but when you're touring all the time, it's a very handy feature for your axe. For rhythm, I used a Fender Stratocaster American Standard. I use the same amps live as in the studio: Seymour Duncans with 2-12" EV speakers and a Roland JC-120 for rhythm. The Roland is a very reliable clean amp. For effects, I use a Roland SDE-3000 delay and sometimes a little chorus from the board. I tried to stay away from drum machines and synth bass for the record because I didn't want it to become too sterile sounding. We cut all the rhythm section parts live with a scratch guitar and then went back and fixed the keyboards and rhythm guitar. I overdubbed the guitar leads and melodies last. I guess my favorite tracks on *Steppin' Out* for guitar are 'Venturing Out,' which has a cool, Police vibe, and a good second guitar part, and also 'I Don't Wanna Know,' 'Electric City' and '20th Century Lady.'

"I'd like to tour with the album and maybe play some of the smaller theaters that I used to play with Jean-Luc Ponty," Stuermer says. "With Genesis and Collins, it's all coliseums and stadiums, so it would be nice to play some more intimate places again. But I guess I have to see how the record does before I make any tour plans. I also need to find a manager, because up until now I've only been involved in the music side of things. To put on a tour, you've got to know what's going on in the business side, too. In spring, I'm going to go into the studio with Phil Collins and then I'll tour with him again. Then I plan to do another solo album, this time maybe featuring some guitar synthesizer or acoustic guitar. I like guitar synths, but they still haven't come up with one that can be used with the player's own guitar, instead of a controller. I believe in the personality of one's own instrument. I don't want to use straight synth sounds and sound like everybody else. I like it best when the natural guitar sound is blended in with the synths, so you can retain your individuality while also expanding your own musical frontiers."

And expanding one's own frontiers is what *Steppin' Out* is all about. What's particularly interesting about Stuermer's debut is that it is an instrumental album of guitar music that doesn't embrace the typical fusion/jam approach, but is really more akin to the sophisticated commercial pop of this decade. The songs are well-crafted, the melodies are hummable and there's little to complain about in the guitar department either (unless you were especially hoping for some wild guitar melees a la Satriani or Vai). While it's easy to envision much of the music as TV theme songs with first-class guitar solos, that hardly detracts from *Steppin' Out*, because, from beginning to end, Stuermer's musical taste, maturity and wide-ranging experiences in pop 'n' roll and jazz make it a clear change from the run-of-the-mill guitar album, one that bodes a fine future for the guitarist's solo career.

"After being a sideman for so long, it feels great to finally start out on my own thing," Stuermer muses. "Of course, I'll always work with Genesis and Phil Collins. The financial rewards and public exposure are there, but more importantly, I still enjoy doing it. Plus, playing with them might bring some people through the door to hear my music, so that's good, too."

With thirteen years as a sideman, Daryl Stuermer obviously has gained enough seasoning and experience to know what it takes to survive as an instrumental guitar hero and artist. But judging by the polished guitar music contained in *Steppin' Out*, chances are that he'll continue to pursue his first love, the one you never forget.

Total Sound Solution

QUANTUM...the amplifiers that deliver warm, overdriving distortion.

QUANTUM...for features compatible with all types of music.

QUANTUM...super styling that'll look years ahead for years to come.

QUANTUM...a lot of sound in a compact, portable package.

QUANTUM...total performance at an affordable price!

QUANTUM is right at home with the beginning musician...garage band...or as the performer's backstage rehearsal amp. When it comes to **QUANTUM** performance, you'll sound like a seasoned pro.

Because we build only to quality standards, we stand behind every **QUANTUM** product we make with the only FIVE YEAR TRANSFERRABLE WARRANTY in the industry.

We dare you to compare...**QUANTUM** gives you the total sound solution...at music dealers everywhere.

For a full color brochure please write to:

ASI Audio Sound International • 3875 Culligan Avenue, Suite O
Indianapolis, IN 46218

You've seen us.
You've heard us.
Now try us.

QUANTUM

The Sound Investment

© 1989, Audio Sound International

Continued from Page 84

and of course there's delay and stuff like that on the solos. In the past I've doubled and tripled solos the whole way through. I write all my solos before I go into the studio; they're all down on a four-track. For this album, I did two solos for every song, using the four-track, so if I didn't like something when I got into the studio, I had other things to go to. There's only one song where I doubled the solo all the way through; for most of the other songs, I only overdubbed harmony parts. This time I did more *accenting*, where if there's an intricate kind of thing, I'd build on it, but if it's a feeling kind of thing, I didn't want to mess it up by doubling it. I could do it almost exactly, but it's bigger and better if it's by itself. Usually I play the solo all the way through, or if it's an intricate kind of thing I will punch, maybe fifteen times if need be, to get it the way I like it. I could play it all the way through, but if I punch in I'll get it a lot cleaner. From album to album we've used different approaches. The first album was fast and bluesy, and I almost didn't know what to do with the music on *Fistful of Metal*. It was like, "Ok, I'll play *fast*!" On the next album I got into the Arabian kind of feel, but I was still into using fast pentatonic and blues scales and mixing them together. Then I started to think that maybe I should slow down more since the music was speeding up, which is an idea a lot of people haven't gotten yet. For the third album I went totally Arabian and everyone was joking with me, with "A.D.I. (Arabian Douchebag Intro)" and all that, but that was the mode I was into. For this album, the lead breaks were very important to me, 'cause I wasn't that happy with some of the ones on the last album, and when we wrote the songs I took a great deal of time, making sure everything was right. If the song was based on 16ths, I would use quarter-notes in certain parts, but sometimes using a fast 16th-note figure with it felt good. I tried to structure it as perfectly as I could, rather than just *blasting* solos. I just can't take that anymore.

Something I enjoy about your solos is that they aren't one-dimensional, coming from just one level and one attitude. You combine emotion with technique so the solos don't sound too technical.

DAN: That's probably because my main influences come from people who don't give a shit. Joe Perry is my biggest influence. Jimmy Page. Tommy Bolin. Raw people who put it down on an album and are totally *original*, who sound like nobody else. They could fuck up on the album but they didn't care. If you go see them play live, they could play like a slob, but they are totally original and *emotional* and they're themselves. Those are the people I like. I don't like to hear perfection. If I want to hear perfection I'll put on a Jeff Beck album, 'cause that's the right one to listen to.

The great thing about Beck, and why he's influenced so many people, is that he not only plays with a lot of personality, when he wants to show off his chops, it's right there. I saw him in 1980 at the Palladium on the There and Back **tour, and he played "Scatterbrain" flawlessly at a million miles an hour.**

DAN: I was there! As a matter of fact, I met Simon Phillips backstage at that time and I was in awe! I'm a small guy; I haven't come across anybody in rock who's smaller than me yet. Rick Derringer, Dio—I met all the famous short guys. I know Angus Young is bigger than me. Simon Phillips is a *small dude*, and I was smaller and younger then, and when he came out and shook my hand it was like *vise grips*. And then I got a look at his sticks! Two sides of the stick are chewed up from the cymbal, and the other two sides are totally *smooth*, like Mr. Exacto! Oh man, that was an *amazing* show. Beck just stood there and ripped it up. Kids now are looking at Malmsteen and all these other guys, and I look at Jeff Beck and I think these kids should pick up a Jeff Beck album, 'cause he's where it all came from. Him and DiMeola. Out of all these new guys now, I would say that the only one who has a *clue* is Tony MacAlpine.

TIRED OF WIMPY GUITAR LESSONS? THEN GET ON THE ROCK EXPRESS!

Learn today's hottest heavy metal hits in their entirety, exactly as they were played by the artists. With **ROCK EXPRESS**, you'll learn the songs you want to play, beginning to end, chord for chord and solo for solo. On each **ROCK EXPRESS** cassette, you're taken step by step through every part of the song, exactly as the artist played it. With our easy to follow method, you'll learn every chord in the song including the exact fingering and hand position. Then you're carefully taken through each blistering solo with every note clearly identified, including any special techniques or tricks, *until you've mastered the entire song!* If for any reason **ROCK EXPRESS** isn't everything we've promised, return the tapes for a full refund. ***You can't lose! Order today!***

CUSTOMER COMMENTS

"Your tapes are a heavy metal guitarists dream come true. No exotic scales I'll never use and so much more than empty solos that lead you nowhere."– Mike Colby, Los Angeles, California

"Somebody finally got it right. Thanks to your tapes, my band and I are finally getting gigs and making money!" – Brad Olson, Cincinnati, Ohio

"I almost gave up on guitar, but you guys delivered what you promised. My friends can't believe what a hot guitarist I've become."– Dave Marino, New York, New York

☐ **Tape 3** Dancing Days; Black Dog; Ocean; Stairway to Heaven.
☐ **Tape 4** Crazy Train; Mr. Crowley; Over the Mountain; Suicide Solution.
☐ **Tape 5** For Whom the Bell Tolls; Master of Puppets; Peace Sells; Anarchy in the U.K. (Metallica/ Megadeth).
☐ **Tape 6** The Trooper; Run to the Hills; Living After Midnight; You Got Another Thing Coming (Iron Maiden/ Judas Priest).
☐ **Tape 7** Shake Me; Nobody's Fool; You Give Love a Bad Name; Runaway (Cinderella/Bon Jovi).
☐ **Tape 8** Still of the Night; Here I Go Again; Alone Again; Breaking the Chains (White Snake/Dokken).
☐ **Tape 9** Let It Go; Pour Some Sugar On Me; Wait; All You Need is Rock N' Roll (Def Leppard/White Lion).
☐ **Tape 10** Tobacco Road; Yankee Rose; Satch Boogie; Always With Me Always With You (Vai/Satriani).
☐ **Tape 11** Back In Black; You Shook Me; Rock You Like a Hurricane; No One Like You (AC/DC/ Scorpions).
☐ **Tape 12** Daydream; Morning Star; The Taker; Tears of Sahara (Moore/Macalpine).
☐ **Tape 14** Looks That Kill; Smoking In the Boys Room; Round & Round; Lay It Down (Motley Crue/Ratt).
☐ **Tape 15** Sultans of Swing; Money for Nothing; Crossroads; Layla (Dire Straits/Eric Clapton). NEW!
☐ **Tape 16** Love Struck Baby; Pride and Joy; La Grange; Sharp Dressed Man (Stevie Ray Vaughan/ZZ Top). NEW!
☐ **Tape 17** Shapes of Things; Out in the Fields; Assault Attack; Desert Song (Gary Moore/Michael Schenker). NEW!
☐ **Tape 18** Blue Wind; Cause We've Ended as Lovers; Red House; All Along the Watchtower (Beck/Hendrix). NEW!

- **Each ROCK EXPRESS cassette just $9.95!**
- **Buy 3 and pick a 4th tape *FREE!***
- **Each tape contains 4 complete songs!**
- **Perfect for all levels - no music reading!**

To order: send check, money order or cash, in U.S. currency only, to **ROCK EXPRESS**. Please add $1.00 per tape for shipping. Foreign orders add $2.00 per tape. Calif. residents add 7% tax.

ROCK EXPRESS
8033 Sunset Blvd.,Suite 622
Hollywood, CA 90046

This product makes no claim of endorsement or participation by any of the above listed groups or artists.

He's doing what Beck did; it might be faster and a little more exact, but he's playing the melody lines and when it's time for the lead break he plays with feeling instead of just blasting at a million miles an hour.

Do you think the Yngwie school of chops-oriented playing has run its course?

DAN: It's blown itself out already. I don't think of myself as a technically great guitar player, I just like personality and style; that counts more to me. Not what you're wearing, but what it comes out like on the album. I think these guys have blown it out of proportion. It's stagnant now. Every month there's a new "chops" guy. If they could take what they do and make songs out of it, then I think they'd be going in the right direction.

So do you think there is a pervading attitude to get back to more gutsy, emotional guitar playing as opposed to the emphasis being on technique?

DAN: Definitely. A year ago I wouldn't have said that. If you sit down as a player and just concentrate on going fast up, fast back, fast up, fast back, for a year, and then go fast up, fast up, fast up and back, and do *that* for a year, then you'll be like everybody else. You'll be like these guys. It's not hard to do. Not to take anything away from these guys, 'cause when you watch them, technically, they're amazing. They're picture-perfect, which I hate.

With guys like Beck and Page, it's all attitude.

DAN: That's why I liked Tommy Bolin—*Come Taste the Band*, when he was with Deep Purple. It's amazing. I listened to his solo albums, and not only that, Glenn Hughes was singing with him. Joey (Belladonna) has three or four assorted Glenn Hughes tapes. He has the Hughes-Thrall stuff, which is great. The first major tour we did here was with Black Sabbath, with my brother Dave on bass and Glenn Hughes singing with Sabbath. One night in the beginning of the tour, me and Joey got Glenn to sit down and talk about Tommy, and information on Tommy Bolin was pretty rare, you know? I wish I could have seen him play live.

The first time I ever heard Tommy Bolin was on Billy Cobham's, Spectrum.

DAN: Oh man! Talk about one of the best albums of all time! You can't get that; it's out of print. You've got to understand, I'm 25 years old, and I not only grew up listening to the music that everybody else in this band grew up listening to, my brother is five years older than me and is a bass player, and with him in the next room, I grew up listening to Cream and Hendrix and all that stuff. I was never one of those people that learned all the leads that one particular guy played, so what's in my brain is all mashed together.

What's your brother doing now?

DAN: He's playing with Chris Impellitteri. The video's on MTV and they're going on tour with Blue Oyster Cult.

Let's get back to the studio. What's your setup like, Scott?

SCOTT: Mine's quick. I have my same JCM 800 100-watt Marshall that I've been using for about three or four years now. It's got a great sound. I don't take it on the road anymore; I use a t.c. electronics Booster. I use two different guitars: an ESP Strat and my old Jackson V. That's got a great rhythm sound. On the road I use a bunch of different ESP Strats, one of which sounds better than all the others, for whatever reason.

Do you have a preference for jumbo frets, ebony boards, or anything like that?

SCOTT: Truthfully, to me, it's just if it sounds good. I usually end up with an ebony board just because that's what I've been getting, so I guess I like it. I really don't know from much of any of that, I just know what I like when I hear something. Fat neck, thin, thick—it doesn't really matter to me. I can play on anything. Even a big, fat neck is all right for me, because I like grabbing onto it. I like to *feel* it when I'm playing it. I just care about the sound. If it sounds good, I don't care what I'm playing on. For amps, live I use two Marshall Jubilee series 100-watts, because it actually comes pretty close to the sound of my JCM, and I also have two 100-watt JCMs as spares. I tend to use the Jubilees.

Joe Perry is my biggest influence. Jimmy Page. Tommy Bolin. Raw people who sound like nobody else. If you see them play live, they could play like a slob, but they are totally original and *emotional* and they're themselves. Those are the people I like. I don't like to hear perfection.

You have no rack situation with delays or whatever?

SCOTT: No, I have a straight, clean sound.

DAN: Let's put it this way: you asked him about his guitars and he told you that he almost doesn't care or doesn't know. The main thing with Scott is his *sound*. He doesn't want anything to cut his cord, if you know what I mean.

You guys use cords as opposed to wireless systems?

SCOTT: I do.

DAN: I'm just starting to go wireless.

Do you hear a big difference?

SCOTT: Yeah, I have. I don't really know if there's a difference or not—it might just be a psychological thing with me—but I don't want to deal with it. I'm happy with what I have and I don't want to change.

So do you use a little one-foot chord so you don't lose any signal?

SCOTT: Actually, in the studio I use Monster cable on everything, but on stage there's no way around it. I have a 75' cable, but in the studio the actual cable going into the amp was pretty short. I sat with the head in the control room so I was right next to it. The speaker cabinets have 80-watt Celestions in them and they get a really tight low-end crunch. There's none of that muddy, flubby sound, where it sounds like the speakers are crapping out, and none of that real grating high-end that hurts your ears. I don't know how I get it, but it's there.

That's one thing great about the sound of the record; the low-end is solid and has a lot of punch, as opposed to being muddy.

DAN: This is the first time you get a chance to hear what Scott's rhythm sound really sounds like.

SCOTT: There's no e.q.; it's just miked correctly.

What kind of mikes did you use?

SCOTT: We used all different mixes of SM58's and Senheisers. We put about 16 mikes on my four cabinets, and I walked around the room as I was playing and found all the spots in the room that I thought sounded good, and we miked all those spots. Then we listened to each mike and did a mix of them. One speaker usually ends up sounding better than all the others, and we'll use mostly the one mike on that speaker and just a little bit of the room sound. That ends up giving it that real "chunk."

How much doubling do you do on a rhythm track?

SCOTT: Depending on the song and the track, if something's really fast I'll just do left and right, because with any more than that it'll lose the tightness. With the alternate picking going so fast, if you do three or four tracks, you're not going to hear the pick attack anymore, and you've *got* to hear the attack on the string. On the slower and mid-tempo stuff, I'll usually do left, right and middle; I really scrutinize it when I'm doubling the tracks, so it'll sound like one guitar when it's done. That's my favorite thing. It's amazing. I've done a track in stereo so it automatically comes out left and

right, but there's just something better about actually playing it twice.

Tell me about your live set-up.

DAN: I use the same two Boogie heads that I use in the studio into the Simulclass, and that goes through a t.c. 2290 sampling digital delay. I also use a Yamaha SPX90, which is set to a program that I use for my basic sound in the studio. The t.c. I use for different delay times and for digital switching, whereas, for rhythm I have nothing on but a noise gate and e.q., and then when I go to a lead break, the t.c. enables me to turn off the noise gate and the rhythm e.q. and turn on whatever effects I'm using for that lead, like the SPX90, whatever t.c. effect I choose, and my lead e.q. Now I've gotten something new from Boogie called a Midi-Matrix, which is one step beyond what Bob Bradshaw is doing for everybody in L.A. This is not out yet; they've made about ten of 'em. In the studio this enables me to use one head that sounds good for rhythm and one head that just destroys for lead, and I like that same sound coming out of all four cabinets live on stage, so with this I can switch from my rhythm head with the rhythm effects to the lead head with those effects, with one footswitch. I think there's 700 MIDI banks in it. All your MIDI effects, your preamps and power amps plug into it, and you can use the same power amp for whatever preamp you're using. I use mostly the ADA preamp for clean stuff. Like the t.c., it's silent switching—what comes into it comes out of it. You don't lose any signal. I also use some direct input stuff that goes directly to the board, so if the hall sounds lousy, we put some Rockman on it coming out of the P.A. The soundman mixes the signals in my monitors and in the hall, so it's consistent each night.

How many different sounds do you use in a night?

DAN: I have two basic sounds and for the leads I have different delay times programmed depending on the tune. Also, I've been using a cord up until this point because I haven't found a wireless that I like. Then I found out that Van Halen and Steve Harris use the Sony, so I just got it this week, but I haven't tried it yet. If they use it, it's got to be the best.

How do you get ready to tour?

DAN: We'll have four days of stage rehearsal; one tech day and three days just foolin' around. We never rehearse, whether it's new songs or not. We'll book a week of rehearsal before a tour, and when we get there the first day, we'll get to the third or fourth song and everybody's playing in different keys, and I'll play the "Medusa" solo over "Out of Sight, out of Mind," and it's just a big joke from then on and we cancel the rest of the time. We've been together so long that we don't worry about it.

On the new album, on the song, "Make Me Laugh," there's a little part in the intro that reminds me of the Batman theme.

DAN: I can't believe you got that.

SCOTT: It's the same chromatic structure of the the actual Batman riff.

It seems like music can be as influenced by TV and movie themes as it is by traditional heavy metal.

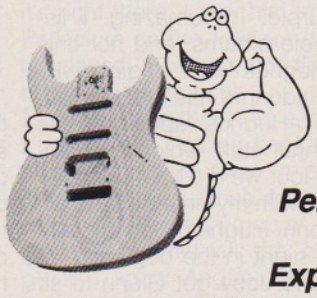
SCOTT: I have all the soundracks written by Ennio Moriccone—about twelve of them. He did all the Clint Eastwood spaghetti westerns, like, *The Good, the Bad, and the Ugly*: he did *The Untouchables*. He's the king of movie soundtracks and he writes some real heavy orchestral stuff. I just like the *sound*. If I played some of those riffs on guitar it would sound *amazing*. It's great to hear somebody working with an orchestra and coming up with these heavy, heavy pieces.

It seems like anything that can be boiled down to a riff on guitar can be an influence.

DAN: Anything. Cartoons have some of the heaviest riffs ever written. The old Warner Brothers stuff is incredible. The chase scenes are amazing.

SCOTT: *Anything* can be heavy.

Body Building At It's Best



Perfected By Experience

Get the body you've always dreamed of. It's no sweat with Warmoth Guitar Products. We build 22 different body shapes with a choice of 12 woods and hundreds of routing combinations for right and left-handed players. All backed by our 11 years of experience. Get the look, feel and tone that's just right for you. There's no reason to settle for less when you can have a Warmoth Body!

For your copy of the most comprehensive catalog of premium quality guitar parts & hardware (in gold, chrome or black), send $2.00 to:

Made in the U.S.A.

Warmoth Guitar Products Inc.

6424A 112th St., Puyallup, WA 98373 • **(206) 845-0403**

INTERNATIONAL GUITAR MONTH APRIL 1989

Taylor Guitars

PRS PAUL REED SMITH GUITARS

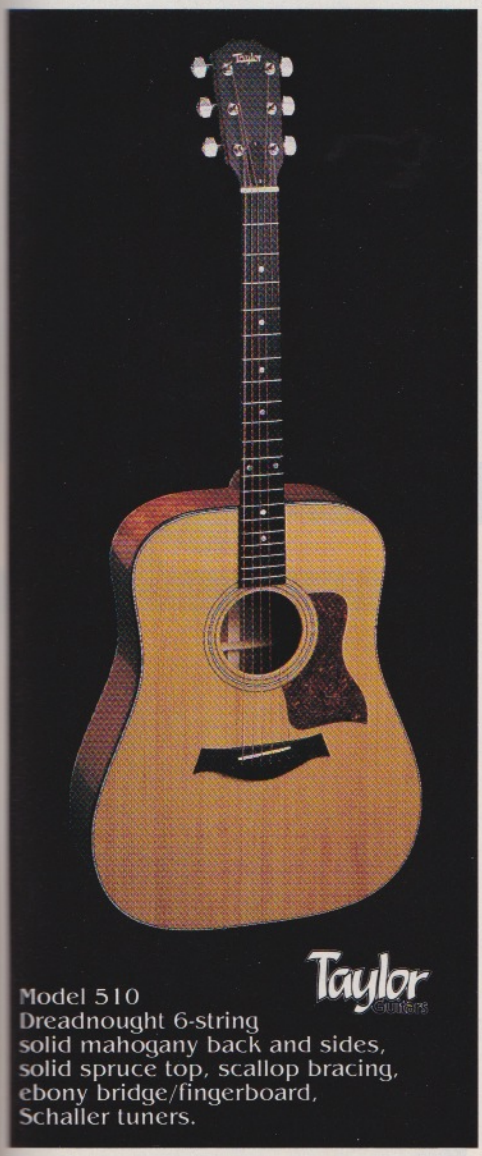
D'Addario T.M.

E. Farmingdale, NY 11735 USA

in cooperation with

GAMMA

(The Guitar and Accessories Music Marketing Assoc.) are proud to announce: Your chance to win the finest in American-made Guitars & Guitar Strings.



Taylor Guitars

Model 510
Dreadnought 6-string
solid mahogany back and sides,
solid spruce top, scallop bracing,
ebony bridge/fingerboard,
Schaller tuners.

PRS PAUL REED SMITH GUITARS T.M.

Classic Electric
Alder body and
bolt-on hard maple neck,
maple or rosewood fingerboard,
vintage pickups/3 position toggle
pickup selector and tone control.

Here's your chance to win a Taylor 510 6-string acoustic (retail $1120.00) or a PRS Classic Electric (retail $1099.00). To compliment both winners, you will also receive 100 sets of your favorite gauged D'Addario string set.

To enter the giveaway, write your name, address & phone number on a D'Addario (acoustic or electric) Guitar Set label and mail it to:

GUITAR GIVEAWAY
c/o J. D'Addario & Co., Inc.
P.O. Box J
Farmingdale, NY 11735

All entries received on acoustic labels will be entered in the Taylor Guitar drawing. All entries received on electric labels will be entered in the PRS Guitar drawing. All entries must be received by April 30th, 1989. All entries must be on original D'Addario labels. No photostats or copies will be accepted! Enter as often as you like.

So hurry and mail in your entry. You could be the owner of one of these handcrafted guitars and fine quality strings. Best of luck to all who enter. . . Play music for the fun of it and play the best!

INTERNATIONAL GUITAR MONTH

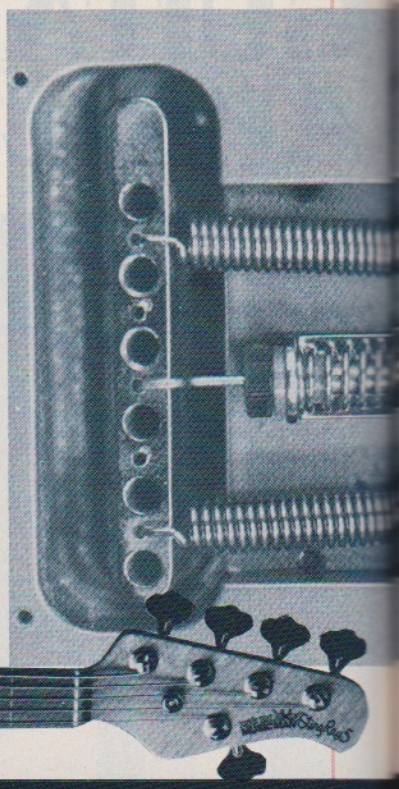
APRIL

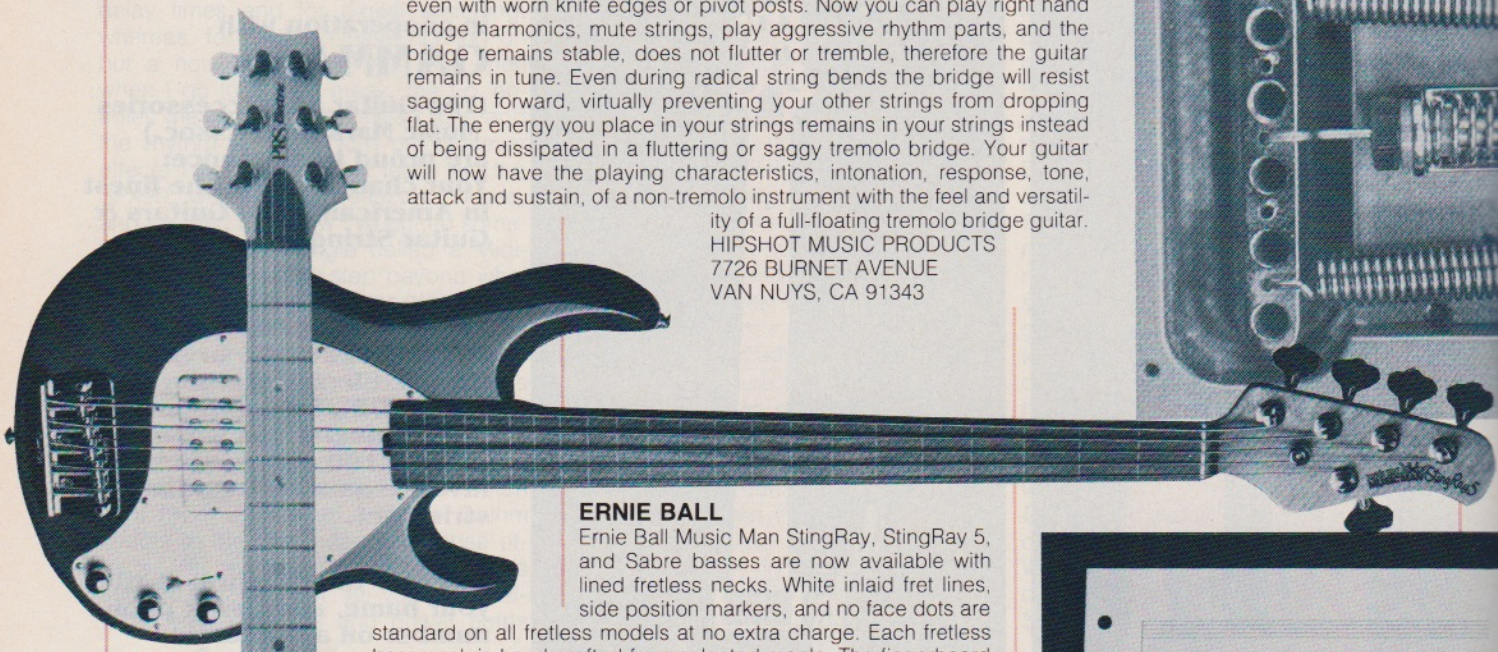
*International Guitar Month is an industry wide program sponsored by GAMMA and funded by NAMM to expand the guitar market.

HIPSHOT MUSIC PRODUCTS

Hipshot Music introduces their latest product for electric guitar, The HIPSHOT TREM-SETTER®. It works with all major full-floating fulcrum tremolo systems such as: Fender, Floyd Rose, Gotoh, Kahler, etc., to greatly improve guitar performance. The TREM-SETTER® automatically returns your full floating tremolo to an exact "zero" neutral position—even with worn knife edges or pivot posts. Now you can play right hand bridge harmonics, mute strings, play aggressive rhythm parts, and the bridge remains stable, does not flutter or tremble, therefore the guitar remains in tune. Even during radical string bends the bridge will resist sagging forward, virtually preventing your other strings from dropping flat. The energy you place in your strings remains in your strings instead of being dissipated in a fluttering or saggy tremolo bridge. Your guitar will now have the playing characteristics, intonation, response, tone, attack and sustain, of a non-tremolo instrument with the feel and versatility of a full-floating tremolo bridge guitar.

HIPSHOT MUSIC PRODUCTS
7726 BURNET AVENUE
VAN NUYS, CA 91343

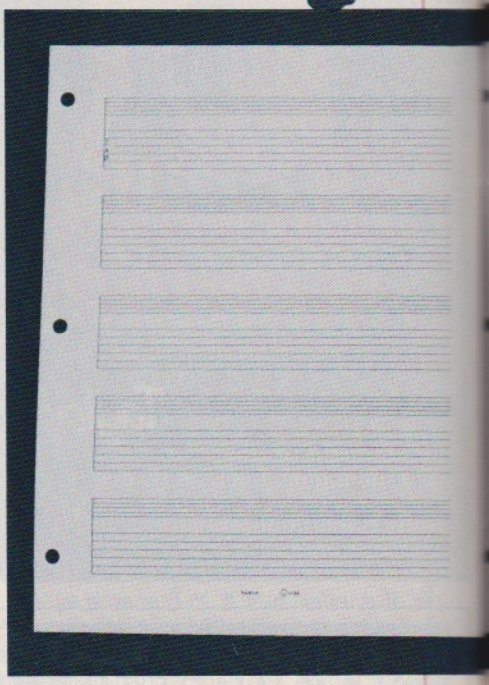




ERNIE BALL

Ernie Ball Music Man StingRay, StingRay 5, and Sabre basses are now available with lined fretless necks. White inlaid fret lines, side position markers, and no face dots are standard on all fretless models at no extra charge. Each fretless bass neck is hand-crafted from selected maple. The fingerboard is pau ferro—a very hard, durable, and resonant wood from the far reaches of South America. The fretless StingRay and Sabre are offered with standard two-band EQ, or optional three-band EQ active electronics. The fretless StingRay 5 comes standard with three-band EQ. All instruments are available in seven dazzling colors and are made in the U.S.A.

ERNIE BALL
151 SUBURBAN RD.
PO BOX 4117
SAN LUIS OBISPO, CA 93403



PAUL REED SMITH GUITARS

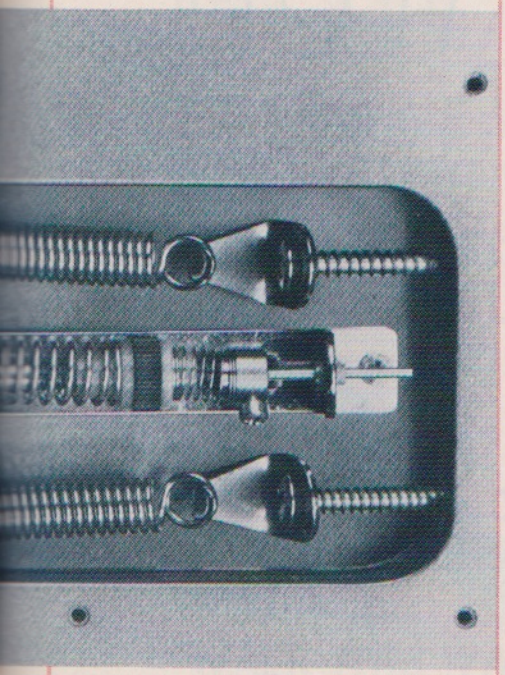
This PRS Classic Electric is made entirely in the PRS U.S.A. factory. It has the same look and feel you've come to expect in a Paul Reed Smith instrument. The Classic Electric features a carved alder body with a bolt-on rock maple neck. The neck is offered in either our standard or wide/thin dimensions and there's a choice of maple or rosewood fingerboards. Two PRS "vintage" humbucking pickups offer a range of sounds controlled by a three-position toggle and a tone control. The center toggle switch is a series single coil sound. Suggested retail price: $1099

PAUL REED SMITH GUITARS
1812 VIRGINIA AVENUE
ANNAPOLIS, MD 21401

VORTEX SOUND SERVICES

Tablets are blank tablature sheets for guitar or bass. They feature a regular notation staff coupled with a six or four line tablature staff. Tablets are available in 25 sheet quantities for $2.00 or 50 sheets for $3.00.

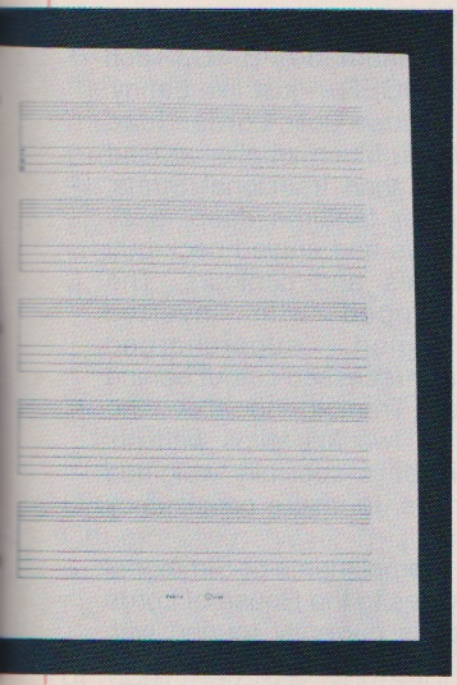
VORTEX SOUND SERVICES
10020 MAIN STREET SUITE 415
BELLEVUE,WA 98004



BENEDICT MUSIC COMPANY

This Benedict original "Tele-style" is the logical extension of the 60's Stratocaster and Telecaster thin line. The best of both styles are blended into one guitar, with the sound and feel of some of the finest vintage guitars ever made. The semi-hollow design, presenting the classic f-hole, produces unique acoustic qualities, warm mid-range and full body tone. It is available with "bolt-on" or "neck through body" construction. Standard features include solid spruce, alder or maple body and a fine rosewood fingerboard. Three single coil pick-ups are standard, however, all combinations are available. Benedict has also created a thin line "Tele-style" bass, both fretted and fretless. Each Benedict guitar is individually handcrafted. Priced from $1400 in black, ivory or sunburst, including case. Custom finishes available on request.

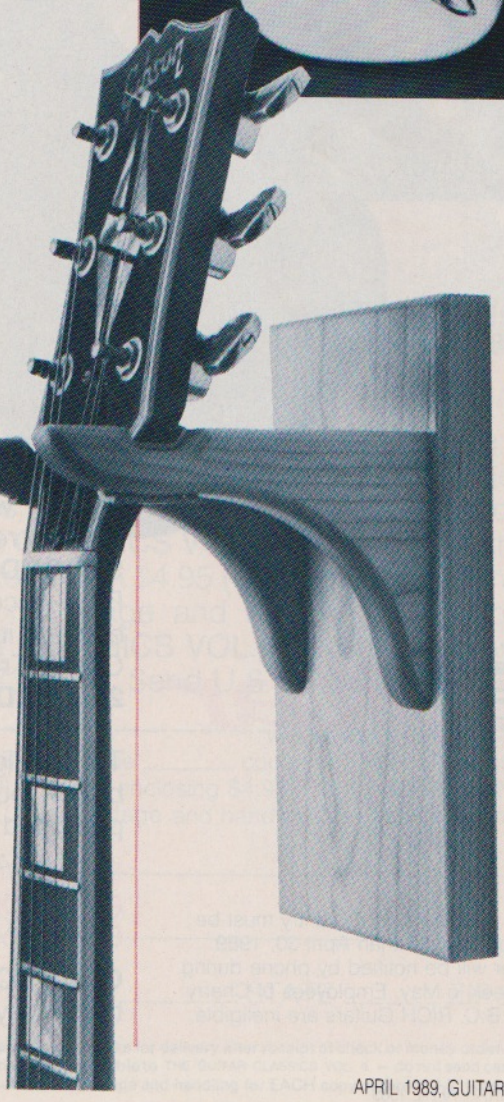
BENEDICT MUSIC COMPANY
3400 LYNDALE AVENUE SOUTH
MINNEAPOLIS, MN 55408



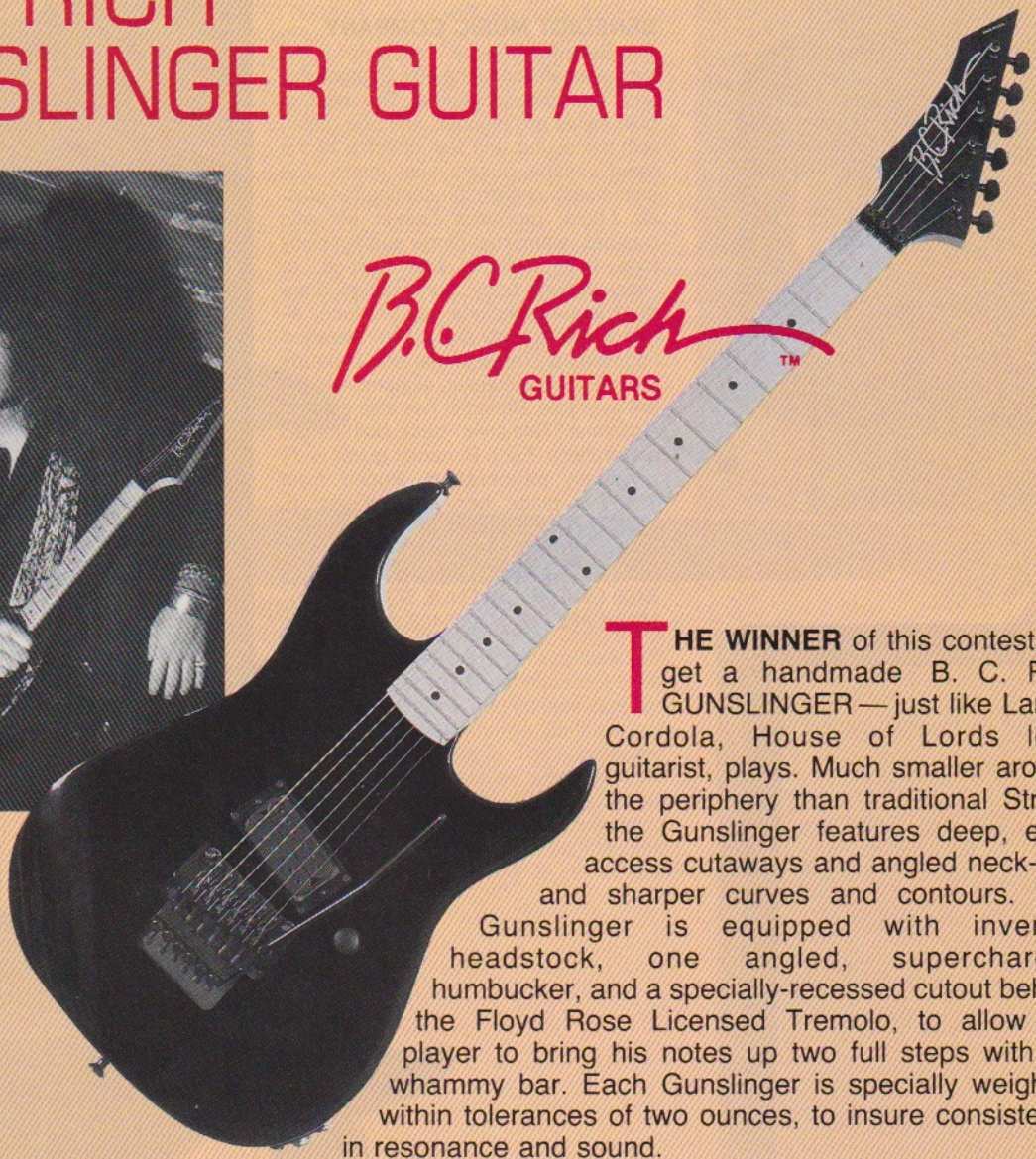
LOGAN/REDMOND PRODUCTS UNLIMITED

Now there's a new way for guitarists to safely display their guitars without the hassles of conventional floor stands. The Original Guitar Wings, designed and crafted by two New England guitarists, is a solid wooden guitar hanger made of smooth, lightly varnished cherry, that attaches easily to a wall at home or in a studio. About the size of a wall telephone, the Original Guitar Wings has been designed and tested by guitarists to safely accommodate electric, acoustic and classical guitars. It costs $24.95.

LOGAN/REDMOND PRODUCTS
RR 1, BOX 1288
HINESBURG,VT 05461



WIN LANNY CORDOLA'S B. C. RICH GUNSLINGER GUITAR



THE WINNER of this contest will get a handmade B. C. Rich GUNSLINGER — just like Lanny Cordola, House of Lords lead guitarist, plays. Much smaller around the periphery than traditional Strats, the Gunslinger features deep, easy access cutaways and angled neck-butt and sharper curves and contours. The Gunslinger is equipped with inverted headstock, one angled, supercharged humbucker, and a specially-recessed cutout behind the Floyd Rose Licensed Tremolo, to allow the player to bring his notes up two full steps with his whammy bar. Each Gunslinger is specially weighted within tolerances of two ounces, to insure consistency in resonance and sound.

SECOND PRIZE Winner will receive, compliments of Simmons/RCA Records, a pair of backstage passes to the House of Lords concert in your city (House of Lords is currently touring with Cheap Trick).

25 THIRD PLACE Winners will get the new House of Lords CD.

guitar
FOR THE PRACTICING MUSICIAN

To be eligible to win all you have to do is answer the question below, put your name, address, phone number and age on a post card and mail it to:

B.C. RICH / GUITAR GIVEAWAY
P.O. BOX 1490
Port Chester, NY, 10573

QUESTION: List the songs in this issue in their order of importance to you.

One entry per person. Your entry must be postmarked no later than April 30, 1989. The winner will be notified by phone during the first week in May. Employees of Cherry Lane and B.C. RICH Guitars are ineligible.

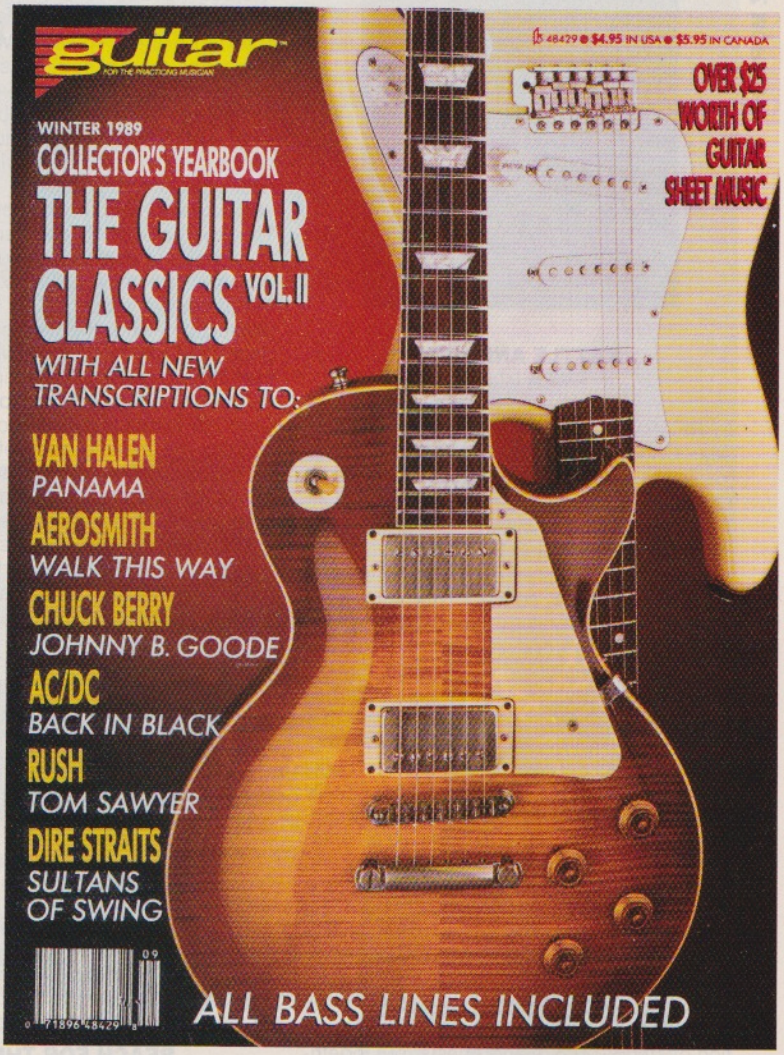
NOW AVAILABLE!!!

EXCLUSIVE NEW TRANSCRIPTIONS WITH BASS LINES TO THESE SOLD-OUT CLASSICS

PANAMA
BACK IN BLACK
SULTANS OF SWING
JOHNNY B. GOODE
WALK THIS WAY
TOM SAWYER

With THE GUITAR CLASSICS and THE ACOUSTIC CLASSICS having taken their place as true collector's items of music and magazine history, we now proudly announce THE GUITAR CLASSICS VOL. II This limited edition features six more rock classics, culled from our library of out-of-print issues, along with the original interviews.

THE GUITAR CLASSICS VOL. II gives you another chance to own the music to "Panama," by Van Halen, "Back in Black," by AC/DC, "Sultans of Swing," by Dire Straits, "Johnny B. Goode," by Chuck Berry, "Walk This Way," by Aerosmith and "Tom Sawyer," by Rush—in GUITAR's state-of-the-art transcriptions, complete with bass lines. That's a value of more than $25, yours for only $4.95.



GOOD MUSIC NEVER GOES OUT OF STYLE

But sometimes it goes out of print. Reserve your copy of THE GUITAR CLASSICS VOL. II now, before it too becomes a sold-out memory. Order your copy of THE GUITAR CLASSICS VOL. II by sending in the coupon below along with $4.95 (U.S.) or $5.95 (Canada), plus $1.00 for postage and handling per copy to THE GUITAR CLASSICS VOL. II, Box 1490, Port Chester, NY 10573-1490. Send U.S. funds only.

YES!! Send me _____ copies of THE GUITAR CLASSICS VOL. II I am enclosing $4.95 (U.S.)or $5.95 (CANADA) plus $1.00 for postage and handling for each copy ordered.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Please allow 6 weeks for delivery after receipt of check or money order. Make checks or money orders payable to THE GUITAR CLASSICS VOL. II — do not send cash. Remember to include $1.00 postage and handling for EACH copy ordered. U.S. funds only! AC2

YES!! Send me _____ copies of THE GUITAR CLASSICS VOL. II. I am enclosing $4.95 (U.S.)or $5.95 (CANADA) plus $1.00 for postage and handling for each copy ordered.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Please allow 6 weeks for delivery after receipt of check or money order. Make checks or money orders payable to THE GUITAR CLASSICS VOL. II — do not send cash. Remember to include $1.00 postage and handling for EACH copy ordered. U.S. funds only! AC2

BY BUZZ MORISON

RATTLE AND HUM
U2 ■ Island

PERFORMANCE: Self-possessed and searching; HOT SPOTS: "When Love Comes to Town," "Hawkmoon 269," "Silver and Gold;" BOTTOM LINE: To each his own.

It's a soundtrack, a new album, a 60's tribute, a concept album. Jeez, it's a confused jumble. *Rattle and Hum*, the two-record accompaniment to U2's concert film, has been chewed up and praised, been labelled perverse, portentous and the best live rock album ever. Its searching megalomania aside, what about the music? *Rattle and Hum* has moments of power in several of the live performances, notably the anti-apartheid song, "Silver and Gold" and the gripping "Bullet the Blue Sky." B.B. King's guest shot literally raises the album out of its muddled meandering. "When Love Comes to Town" is an energized peak, with King's vocal growling and biting guitar a pointed release. (That his guitar solo is so welcome a break from the Edge's droning makes one wonder what a lead guitar could add to the band's tense tales). The eight new studio cuts are unfolded in the band's characteristically steely wrangling, sweeping to peaks with the addition of strings, choirs and guests, but together mix the memorable with the derivative. Everybody can find highlights, everyone will have disappointments. The result is an extremely varied set of surroundsound Edge-rattling and Bono-exhorting that leaves the band looking for a new place to land.

VOLUME ONE
The Traveling Wilburys ■ Wilbury/Warner Brothers

PERFORMANCE: Spirited and strummy; HOT SPOTS: "Dirty World," "End of the Line," "Rattled," and more; BOTTOM LINE: A jovial jam of genuine pop icons that works.

The debut of the Traveling Wilburys not only unleashes the spirited, folksy rock of a nomadic quintet of pop gurus—it succeeds like few supergroup gatherings before it. *Volume One* isn't simply a collection of individual songs by Tom Petty, Bob Dylan, George Harrison, the late Roy Orbison and Jeff Lynne, with assistance from whomever was around. This is an album of group songs, presented by a group of vocalists in a unified style, with a richly strumming guitar sound that bears the distinctive imprint of Jeff Lynne's ELO-ish production. And the impression is that a good time was had by all, with nothing more than that intended. The songs hop from the head-bobbing pop of Harrison's "Handle with Care" to Lynne"s rolling rockabilly on "Rattled" to the swirling ache of a Roy Orbison ballad and some spunky, jaunty Dylan tales that both snap bitterly and poke fun with glee. None of the Wilbury's have sounded better lately, and the music's jangly propulsiveness appears to have particularly inspired Dylan. *Volume One* shows a unique musical heritage together in a single persona.

REACH FOR THE SKY
Ratt ■ Atlantic

PERFORMANCE: Grating; HOT SPOTS: "I Want to Love You Tonight;" BOTTOM LINE: Only minor redemption in the Ratt pack.

Thank God for Warren DeMartini. Without his spiraling, laser-beam runs of energy guitar, *Reach for the Sky* would contain few redeeming qualities. What connects in Ratt's music is hard to discern, so loud, grating and dull is it. *Sky* is supposed to reveal a new level of Ratt sophistication, but aside from some sound effects and several copped pop bridges inserted in its mono-volumed scream rock, little is new. Stephen Pearcy's bark-and-gag vocals only remotely resemble singing—seldom does he actually carry a tune, so that on many songs no tune is present. The mix, as on *Dancing Undercover*, blurs the instrumental lines in its harsh scrawl and wall of drums, so that even DeMartini's shimmering-glory guitar is often lost. Everything is indistinct, making the total sound even more so. Still, once past Pearcy's predictable "me man, you girl" lyrics, DeMartini takes off on madly dancing solos so full of life and style they stand out like white on black. His raspy, sawtoothed sound may be the defining element of Ratt rock, but it's not enough to get this album far off the ground.

MONEY FOR NOTHING
Dire Straits ■ Warner Brothers

PERFORMANCE: Same as before; HOT SPOTS: "Private Investigations," and "Romeo and Juliet;" BOTTOM LINE: Oddly arranged but telling collection.

With the demise of Dire Straits comes this "greatest hits" package, timed for Christmas past and out barely a heartbeat after Mark Knopfler's announcement of their dissolution. While the band made few "hits" over its eight years, its albums connected solidly with Knopfler's expansive, easy rock that combined his Dylanesque vocals, literate short stories, and sinuous blues-based guitar ramblings. On *Money for Nothing*, the band's change from puckish British rockers to creators of elegant sound scenes is revealed, but the odd arrangement of tunes leaves it for the listener to unravel. Each Dire Straits album is represented, the live *Alchemy* by a previously unreleased and unremarkable version of "Portobello Belle," but chronology is neglected. Hence, the orchestral creep of 1980's "Romeo and Juliet," with Knopfler's nudging National steel guitar, comes just before the stiff "Where Do You Think You're Going" from 1979, an unflattering contrast. Missing too are the long Dire Straits rambles that were decidedly non-hit material but most characteristic of Knopfler's musical conception. Still, despite being top-heavy toward *Brothers in Arms*, *Money for Nothing* carries the Dire Straits message.

SPIRIT OF THE DANCER
Wayne Johnson Trio ■ MCA/Zebra

PERFORMANCE: Open and airy; HOT SPOTS: "Thirty Minutes from Masada," "Gentle Gaints" and "Mr. Soaky;" BOTTOM LINE: An overdue guitar breeze from Johnson.

Wayne Johnson has a split personality. He's spent fourteen years backing the Manhattan Transfer to pay the bills, and eleven years using his trio as a creative outlet. *Spirit of the Dancer* is the Johnson Trio's fourth album, but first in three years, and continues to feature Johnson's amiable writing and playing styles, unwrapping comfortable but winding melodies with his lithe, floating touch. Tunes like the title cut frolic in their own intricacies, turning back into themselves and binding,

then using Johnson's guitar to break free. The music is fresh and organic, recorded with careful attention to dynamics and spatiality and evolving naturally out of the spirited interplay of the trio that includes Jimmy Johnson on bass and drummer Bill Berg. Wayne Johnson uses the guitar synth with flair to add a flute-like lead to several appealing melodies, and does justice to Keith Jarrett's beautiful "My Song," with acoustic guitar and

a light, latin beat. *Spirit of the Dancer* isn't really fusion, nor is it strictly jazz. It's musical exuberance played with sensitivity by three top West Coast session players.

CHICAGO LINE
John Mayall's Bluesbreakers ■ Island

PERFORMANCE: Relaxed and unadulterated; HOT SPOTS: "Gimme One More Day," and "Tears Came Rollin' Down;" BOTTOM LINE: Solid if unenergetic blues.

John Mayall has been professing the blues for twenty-five years, and his Bluesbreakers have been the training ground for such rock figures as Mick Taylor, Peter Green, Eric Clapton and Mick Fleetwood. The latest edition of the harpist/keyboardman/singer's band has been together five years, and *Chigaco Line* reveals them to be a solid, groovin' quintet whose greatest weakness is the inability to get their workmanlike music over the energetic hump. The album has a relaxed,

jamming feel, with Mayall's standard-form blues settling into persistent rhythms that allow guitarists Walter Trout and Coco Montoya plenty of room to move. Each gets his mojo working in separate but equal parts, with Trout cutting a buzzing, building solo on the mean crawl of "One Life to Live," both running through the rocker "The Last Time" and Montoya shining brightest during his slow scamping behind Mayall on "Tears Came Rollin' Down." *Chicago Line*, though, has an uninteresting tendency to be blues by the book, with a rock solid but uninventive rhythm section staying rigidly uninvolved. This straightforward vamping makes *Chicago Line* a great album for those who like to play along, but marginal for those who like to listen.

Higher output, less noise, better balance, wider tonal and dynamic ranges and longer sustain. The amazing Fender-Lace Sensors.®

TAKE IT OR LEAVE IT
Vengeance ■ Columbia

PERFORMANCE: Sassy; HOT SPOTS: "Code of Honour" and "Hear Me Out;" BOTTOM LINE: A Dutch rock treat.

From the land of Golden Earring and leaky dikes comes the crisp, cackling guitar carousing of Vengeance, a cocky Dutch quintet whose 1987 album, *Take It or Leave It*, has just washed up on our shores. For those about to party, we suggest Vengeance, because *Take It or Leave It* is brimming with strutting good-times hard rock that exists for one reason only—to make you get up and scream. The Vengeance noise is made fun by a loud, crisp mix that brings everything out front and tosses in playful sound effects and choral dressings that keep even the more mundane tunes a-hopping. The twin guitars of Arjen Lucassen and Peter Verschuren combine to build a ballsy crunch of sound made heavier still by the band's throttling rhythm section. Topped by Leon Goewie's impressive vocal work and state-of-the-art production, the album is one lively noise toy. At its best, Vengeance succeeds

with a 'Ruder is better' philosophy on the juvenile delinquent prowl of "Code of Honour" and the bossy blast "Hear Me Out."

IN THE SPIRIT OF THINGS
Kansas ■ MCA

PERFORMANCE: Richly appointed; HOT SPOTS: "House on Fire," "The Preacher" and "T.O. Witcher;" BOTTOM LINE: A ghostly, musical Kansas saga.

From the plains comes a tale of an actual ghost town, rendered in song and less controlled melodies by Kansas, long purveyors of progressive excess. *In the Spirit of Things* is more centered on melodies and less demanding chunks of art-rock, though no less ornate or orchestral, than Kansas of the past. Part of the album's less pompous, more accessible nature can be traced to *the theme*, the ghost town and its demise. While unat-

guitar™

BACK ISSUES

no asterisk = guitar parts * single asterisk = guitar and bass parts

☐ **502 February 1985**
Highway Star / All Night Long (Squier) / *General Lee / Midnight Maniac

☐ **604 April 1986**
*Stairway To Heaven / *YYZ / *All Along The Watchtower / *Mr. Crowley

☐ **605 May 1986**
*Dream On / *Sweet Home Alabama / *Peaches En Regalia /*Detroit Rock City

☐ **606 June 1986**
*Crossroads / *Killer Queen / *Albert's Alley / Sharp Dressed Man

☐ **607 July 1986**
*Alone Again / *Start Me Up / *Shapes Of Things (Moore) / Midsummer's Daydream

☐ **608 August 1986**
*Jekyll And Hyde / Pinball Wizard / *Iron Man / Day By Day

☐ **609 September 1986**
*You Really Got Me (V. Halen) / *Don't Fear The Reaper / *So You Want To Be A Rock 'N' Roll Star (Petty) / Little Martha

☐ **610 October 1986**
*Fade To Black / *Closer To The Heart /Room 335 / Genesis

☐ **612 December 1986**
*Tobacco Road / *Soul Man / *Run To The Hills / *Can't Find My Way Home

☐ **701 January 1987**
*Stone In Love / *Twiggs Approved / Foxy Lady / Sunday Bloody Sunday

☐ **702 February 1987**
Lightning Strikes / You're In Love / *Reeling In The Years / Samba Pa Ti

☐ **704 April 1987**
*5150 / *Shy Boy / *In My Dreams /Road Games

☐ **705 May 1987**
*You Give Love A Bad Name / *Master Of Puppets / Blue Wind / American Tune

☐ **706 June 1987**
*Wasted Years / *New World Man / Quarter To Midnight / *White Room

☐ **708 August 1987**
*I Don't Know (Live) / Talk Dirty To Me /Brown Sugar / New Year's Day

☐ **709 September 1987**
*Voodoo Chile / Who Made Who /Smokin' Gun / Rock In America

☐ **710 October 1987**
*Still Of The Night / Soldiers Under Command /The Clap / The End/Her Majesty

☐ **711 November 1987**
*Girls, Girls, Girls / *Wanted Dead Or Alive / The Attitude Song / Kid Charlemagne

☐ **801 January 1988**
Into The Arena / *Roxanne / Life In The Fast Lane / *Suicide Solution (Live)

☐ **802 February 1988**
Daydream / Layla / *Here I Go Again /*Livin' On A Prayer

☐ **803 March 1988**
*Free Bird / Women / Skeletons In The Closet / Bach's Bourree In E Minor

☐ **804 April 1988**
*Unchain The Night / Too Rolling Stoned / Another Nail For My Heart / Frenzy

☐ **805 May 1988**
Crying In The Rain / Rock Me / *Sweet Emotion / *Long Distance Runaround

☐ **806 June 1988**
*Killer Of Giants / Little Sister / *Skyscraper / *Theme For An Imaginary Western

☐ **807 July 1988**
*Battery / *Peace Of Mind / Satch Boogie / *Wait

☐ **808 August 1988**
Mr.Scary / Heaven Tonight / *The Wind Cries Mary / *Over The Hills And Far Away

☐ **809 September 1988**
*Welcome To The Jungle / Light My Fire / Classical Gas / Get Up

☐ **810 October 1988**
*Another Brick In The Wall, Part Two / Eight Miles High / Queen Of The Reich / *S.A.T.O.

☐ **811 November 1988**
*Black and Blue / Wake Up Dead / Song Of The Wind / Always With Me, Always With You

☐ **812 December 1988**
*Gypsy Road / Come On, Part One / Damn Good / Zap

☐ **GPMAC The Acoustic Classics** ($4.95)
Dee / /Embryonic Journey / Midsummer's Daydream / Greensleeves / Blackbird / Little Martha / Black Mountain Side / Dust In The Wind / Mood For A Day

☐ **901 January 1989**
Bad Medicine / Suite Judy Blue Eyes / While My Guitar Gently Weeps *(V. Moore)* / *Can I Play With Madness

☐ **902 February 1989**
Kiss of Death / *Pour Some Sugar on Me / Sweet Child o'Mine / T-Bone Shuffle / *NV43345

Good Music Never Goes Out of Style.
Send for your back issues today!
Only $4.50 each!
($4.95 for Acoustic Classics)

Mail to: GUITAR, P.O. Box 1490, Port Chester, N.Y. 10573-1490

Name _____

Address _____

City/State/Zip _____

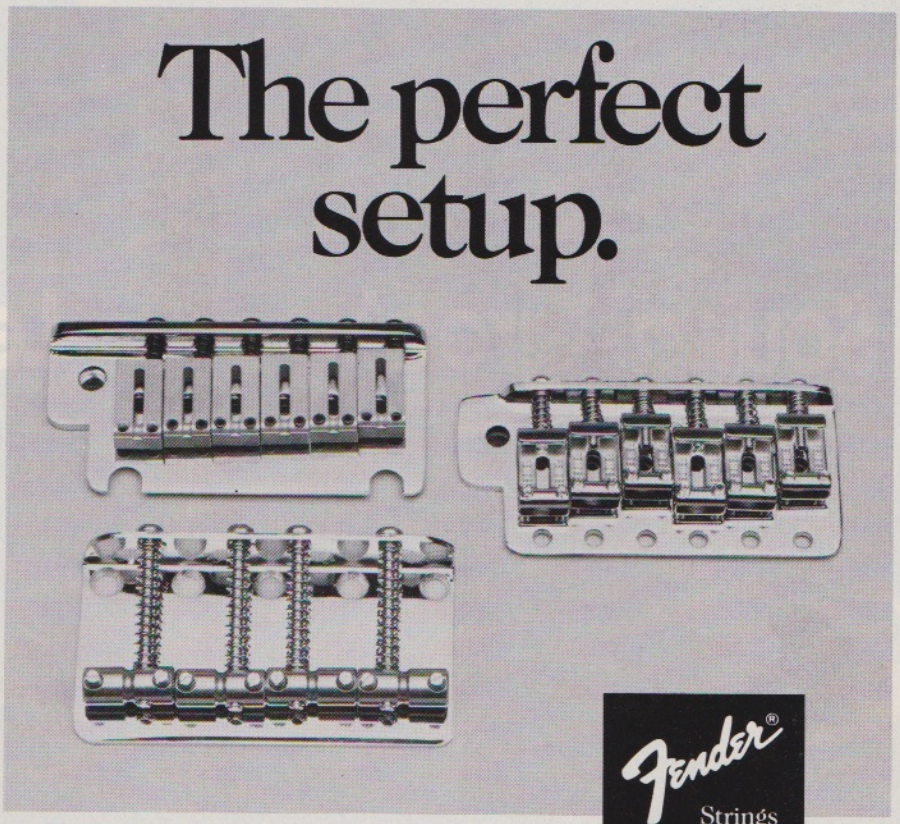
Send $4.50 for each issue ordered. The Acoustic Classics is $4.95. Make checks or money orders (U.S. funds only--do not send cash) payable to GUITAR. Allow 4 to 6 weeks for delivery. Postage and handling is included for all U.S. residents. NY, NJ and CT residents please add appropriate sales tax. CANADIAN AND FOREIGN ORDERS: Send $5.50 for each regular issue and $5.95 for each The Acoustic Classics ordered, which includes shipping and handling charges.

9AP

tached love songs float through the vague story, the cuts that center on the floodswept village of Neosho Falls are evocative and eerily compelling, with Steve Walsh's layered vocals adding a choral haze to the swirling musical settings. This is big time, big production stuff, creating a large cinematic rock

sound that leaves little room for individual expression. Thus, while ever a density factor, guitarists Steve Morse and Richard Williams are rendered almost ghostlike as soloists. The charging rocker, "House on Fire," is jolted by a two-sword solo break, and the get-up shouter, "The Preacher," finds Morse in fine form. For the most part, though, guitarniks will have to get their kicks from technical displays and distant fills.

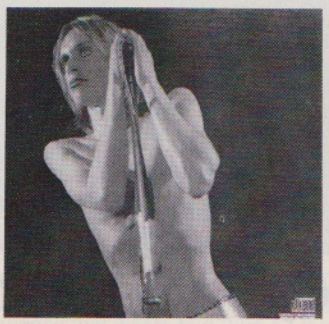
The perfect setup.



Whether you're upgrading or replacing, genuine Fender parts and accessories are the perfect solution.

Fender®
Strings
Picks
Accessories

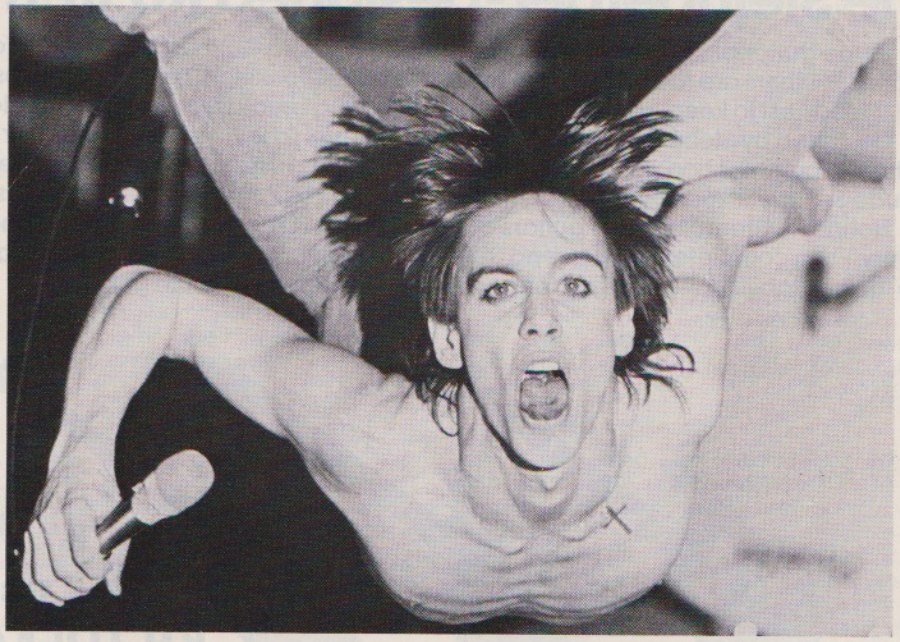
MIDLINE



RAW POWER
Iggy and the Stooges ■ Columbia

No one will ever accuse Iggy Pop of being one of rock's great singers, still it's hard to deny the influence he's had on the punk era and even the slam and thrash rock prevalent today. Iggy, a.k.a. James Osterberg, crash-landed on the rock scene at the end of the 60s, with music as loud, abrasive and uncontrolled as any in rock, and with a manic energy and ranting, barking vocal style that instantly made him one of rock's most bizarre characters. Fighting a battle with heroin addiction in the early days, Pop put out a series of records with his Stooges, full of raw, full-volume guitar and hypnotic power vamps that were true to his Detroit roots and evoked pure love/hate feelings in all who heard it. The band's first two albums were more noise than anything, but 1973's *Raw Power* saw Pop beginning a long period under David Bowie's guidance, and its eight tracks rock with a pure, primal spirit.

Guitarist James Williamson had recently joined the Stooges in 1973, giving them a caustic foil for Pop's grunting and whining. With his amps cranked, Williamson uses solo space as a receptacle, filling it up with unrestrained rock wailing that spurts and lunges all over each song's numbing thunder. On future Pop records, Williamson showed himself to have developed into a solid, more restrained soloist, but on "Death Trip" or "Raw Power" he rattles and slams with the same reckless abandon that often marked Iggy's live performances. This was punk before anyone knew what it was, snarling rock with titles like "Search and Destroy" and "Gimme Danger," as lacking in subtleties as it is full of the naked spirit of rock 'n' roll. For those swept up by thrash or still bashing with the Sex Pistols, check out Iggy and the Stooges for the roots of *Raw Power*.



David Allen

Sounds great.

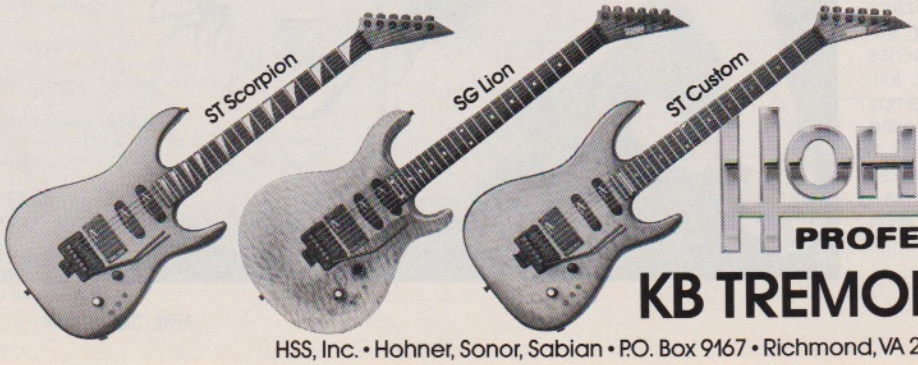
Less tuning.

The Steinberger-designed KB Tremolo, from Hohner.

Some guitar players are buying the new KB Tremolo Guitars from Hohner for their incredible sound sustain and full response. Others are fascinated with the fixed-bridge locking system that makes these the easiest tremolo guitars to tune. And the easiest to keep in tune. In fact, even if a string breaks, you can instantly lock it back into perfect tune.

Designed by Steinberger, the KB Tremolo moves on a knife-edge fulcrum for precise pitch return and long sustain. This feature, in combination with the unique locking system, makes this the perfect tremolo for headstock guitars. Other features include Select pickups by EMG, Claim Blend sound, tremolo spring tension adjustment and a solid maple contour body.

Hohner KB Tremolo Series guitars are available in a full range of models: the ST Scorpion, SG Lion, ST Custom and ST Victory. For a complete catalog send $2 to Hohner Sonor Sabian at the address below. Or visit your nearest dealer and lock into tuning stability and total performance with the new KB Tremolo guitars.



HOHNER
PROFESSIONAL

KB TREMOLO GUITARS

HSS, Inc. • Hohner, Sonor, Sabian • P.O. Box 9167 • Richmond, VA 23227

P.O. Box 1490 Port Chester, N.Y. 10573

(The Call Board is free. Please write message on postcard and include your return address.)

GUITAR For The Practicing Musician is proud to announce the formation of our own record label, dedicated to recording and distributing the music of instrumental rock guitarists who know that attitude, fury and flash also encompass feel, finesse and restraint. Our goal is to provide lovers of guitar music with a hairy case of goosebumps. If you think you've got the goods to do just that, send us a cassette of your music along with a bio. Enclose a SASE if you want your tape returned.

GUITAR FPM Records
P.O. Box 1490
Port Chester, NY 10573

Hi guys. In June's issue I had a note saying that I was forming a progressive metal band in the Seattle, Washington area in December and needed some musicians. The turnout was ok. I also responded to some notes I've seen since then, and got quite a shock—a lot of musicians who write in to the Call Board give the impression that they're serious. That's fine. But I sent out over $l00 worth of material, and made $80 worth of phone calls to find out that many people are just lonely and want mail! I still need a guitarist! Please help!

Dave McClave
NBS, Box 25
FPO New York, NY 0957l

A good case for traveling light.

Fender soft cases are smart protection, and minimize size and weight—for electric, bass and acoustic guitars.

Fender®
Strings
Picks
Accessories

WHO IS BLUES?

2l-year-old bassist whose influences include: Ozzy Osbourne (original *Blizzard of Ozz* Band: Rhoads, Sarzo, Aldridge, Osbourne), Whitesnake, Van Halen (old and new), Billy Sheehan, Hendrix, looking to form hard rock, heavy metal band. Guitarist and vocalist needed. We are currently working with a talent agency that wants to put us on the road. Must be very, very serious, and able to relocate to the Alabama Gulf Coast. We also have studio dates lined up and record producer waiting. Drop me a line and/or send demo tape and photograph(s).

David Steade
ll09 Anders Dr.
Mobile, AL 36608
(205) 342-5799

Female bassist wanted immediately by very original band consisting of male classical/metal guitarist, male double-bass drummer and female vocalist. We have nine originals completed. The music is a classical thrash/fusion mixture and very "guitar-oriented." Music contains many odd-timings, tempo changes and instrumental sections. We need someone with metal image, chops, equipment and dedication (and someone who is looking for a challenge). We have private, rent-free rehearsal space in Queens, New York. Upcoming 24-track demo, local and distant gigs, management, etc. Band is looking to move very quickly, so if you fit the bill and are tired of three-chord songs, get in touch quickly. (Influences in the vein of Chastain, Megadeth, Cacophony, Anthrax and Yngwie). Write to

Gunther Kiefer
172-26 83rd Ave.
Jamaica, New York 11432
1-(718) 739-6542

I would like someone to tell me how Bruce Springsteen gets that sound for his solo in "Tunnel of Love." It's such a moaning type of sound, almost a crying type of sound. I can't figure what effects he uses, but he's such a basic type musician I figure it can't be something I wouldn't be able to duplicate at home. As for myself, I have a Gibson Les Paul recording guitar from the early 70's. I play that through a Peavey Audition. I can get a lot of different sounds from the recording Les Paul, but I've got no idea how to get that solo's sound. Can anybody help?

Toby Avery
Rt. 4 Box 250
Viroqua, WI 54665

Hey, does anyone remember the power, energy, and emotion of the Southern Rock era? Is it a thing of the past? I don't think so. I'm wanting to form the next premier Southern Rock band and take the great U. S. of A. by storm. I am a 22-year-old guitarist of five years who cut my rock 'n' roll and country teeth on the likes of Lynyrd Skynyrd, Marshall Tucker, the Allman Brothers, Atlanta Rhythm Section, etc, looking for lead/rhythm guitarist and bassist to complete our band. We have original material and are very eager to hit the road. We're looking for musicians who are dedicated to music and being a strong part of our family. Would like very much to hear from you Southern rockers out there to assure me we're not a dying breed.

Dave Duff
6036 Deerfield St.
Dayton, Ohio 45414

WHO IS BLUES?

For sale: beautiful Gibson SG, only two months old in new condition. Hotter sound than a Les Paul. Only $500 with hard case.

Sebastein Askienazy
124 W. 79 Street
New York, NY 10024
(212)787-2776

Tired of weekend gigs and throw together bands? I MAY BE LOOKING FOR YOU!! Guitarist/vocalist in search of ready-to-rock musicians to develop original materials for recording projects and future live performances. Bassists, percussionists, and keyboardists may submit recorded examples of composition or cover material that exemplifies your

ability—and clear photos. Prove to me you have tomorrow's look and sound today for the next generation of power rock.

Real Live Music
R. D. #1, Box 438K
Uniontown, PA 15401
(approx. 60 miles south of Pittsburgh)

I am writing in reference to a callboard in the June, '88 issue from Cheryl Dillon of Wichita, KS. These techniques are *fantastic* and should be practiced by any musician to gain real expression on your chosen instrument. The benefits of this "vocal" approach to playing are what makes players like Eric Johnson and Steve Vai and the late Jaco Pastorius so worth listening to. Cheryl, if you're reading this, I would love to communicate further with you on this subject.

Mike Warnken
2804 North St. 3W
Endicott, NY 13760

For sale: Afterburner mini amp. Compact, cordless, super mini-amp (4½"x4½"). Used only five times. Only $15.00.

Andrew Rafacz
4750 S. Springfield Ave.
Chicago, IL 60632

Wanted: an Epiphone Olympic guitar. Please describe in detail: condition, hardware and/or pictures, plus price.

Adam R.
P. O. Box 1619
Espanola, NM 87532

Guitarist into rock, jazz and blues needs some info on music schools. At present I am a music major in junior college and am planning to attend G.I.T. or some similar music school next fall. I would really appreciate information, advice, or opinions from any current or former student at G.I.T., Berklee, Grove, Juilliard, or any comparable school.

Barry Davis
336 W. Cheryl
Hurst, TX 76053

WHO IS BLUES?

Anyone who has a Kahler Pro Model tremolo bar, would you please write me a letter stating your opinions about its ease of operation and its comparability to the Floyd Rose.

Michael Brown
Rt. 3, Box 295A
Trenton, GA 30752

This message is for George Lynch from a few very concerned fans and fellow musicians. George, Please consider this: after the tour for the live album is over and Don moves on, take the time to go to G.I.T. and learn what you don't know, like you have thought about. Perhaps Jeff and Mick could go, too, and you could work together in a learning environment. Meantime, you can look for a new, kickass vocalist, with range and style, who can write lyrics with substance. You could probably hook up with a fresh face through connections at M.I. when you're ready, work with a respectable producer who can appreciate your talent and help make a Lynch Mob album sound like the ground pounding thunder we all want. No longer will anything keep you and the band from rocketing to the absolute top—where a killer, top-notch rock guitarist like you belongs.

Randy Shiffrar
P.O. Box 2480
Plant City, FL 34289

Talk box for sale. A lot more versatile than a wah-wah pedal, can even be used with synths. Like new, but must sell. $160.00. Call or write.

Mike Burns
Box 34674
N. Kansas City, MO 64116-1074
(816) 453-6932

WHO IS BLUES?

I would like to thank everyone who responded to my ad in the Nov '87 issue, and all who have helped me. I now have an album out. To get it, order album HAR-26 and send $5.00 to:

Hollywood Artist Record Co.
1765 N. Highland Ave. Suite 600
Hollywood, CA 90028
Or write to:
Pamela Hawks
P.O. Box 2004
Lancaster, PA 17603

"Electric Guitar"

In my bedroom,
I see my guitar lying on the bed,
thoughtfully painted an angry red.

In my bedroom,
in the midst of my fierce agitation,
my electric guitar is my only anesthetic.

For me,
it hits back after someone has hit me.
To me, its feedback is a frustrated scream
when I'm angry.

It argues the best argument
after an argument,
and let's no one get in a word.
And spits acid in the faces of those
that hurt me.
and sounds its death toll mercilessly.

It's my real mother, when I'm sad.
It's my guiding light, when I feel bad.
It's always there for me,
speaking my feelings clandestinely.

In my bedroom,
with the dim afternoon sun
shining through the window
on the dull gray walls.
I see my electric guitar
lying on my bed,
thoughtfully painted an angry red.

I reach for the guitar
feeling the flesh-ripping steel
of the strings on my hand.
And no one, I think, can understand
the vengeful pleasure I have
as I plug into my amp,
and flick on the switch...

Paul Peterson
Modesto, CA

MONSTERS

SONGBOOKS (COMPLETE TAB NOTATION)

METALLICA: AND JUSTICE FOR ALL $16.95
JOE SATRIANI: SURFING WITH THE ALIEN $14.95
GUNS AND ROSES: APPETITE FOR DESTRUCTION $12.95

MUSIC VIDEOS - (VHS Only/Hi-Fi Stereo/Not Transcriptions)

METALLICA - $19.98 HOME VID CLIFF 'EM ALL $19.98
DEF LEPPARD: HISTORIA $24.95
VAN HALEN: LIVE WITHOUT A NET $29.95

AUDIO TAPES (Described *NOTE-BY-NOTE* For Accurate Learning/Chrome Tape)

JEFF BECK-401-E: Ambitious/People Get Ready (All lead *and* rhythm parts are completely covered on this tape.) $11.95

CATALOG: Send $1.00 for our complete catalog of audios, videos, songbooks, etc. for Rock, Jazz, and Classical.

SHIPPING & HANDLING: $0-19.99: $2.00, $20-$39.99: $3.00, $40-$59: $3.50, Over $60.00: $4.00. CA Res. add 6% tax. *Fast delivery!*

PHONE ORDERS: For C.O.D. call our 24 hour order line:
(415) 898-USA1 (8721)

MAIL ORDERS: Send check or money order to:

THE GUITARWORKS
P.O. BOX 1035 • NOVATO • CA • 94948

COOL HEADS PREVAIL.

When your creative juices are cooking, overly complex recording equipment can really get you steamed. That's when you'll love the Porta Two and Porta One.®

We invented the portable studio, so we know how to make them incredibly easy to use, without skimping on features. Like fully assignable effects routing to eliminate repatching. Mic and line inputs on all channels with dbx,® Trim and EQ controls. VU meters instead of confusing "light arrays." And a sync-to-tape feature on the Porta Two that assures perfect MIDI compatability.

Then there's the sound. Our portable studios sound so good, some artists have gone directly to master from Porta Studio cassettes.

That's because no other portable studio has Tascam's thirty years of experience in tape head technology. You'll hear it in the crystal highs, the undistorted lows. And if you're using time code, you won't have to sacrifice Track 3 to guard against crosstalk.

So if you want to capture the moment, when what you're hearing is what you're playing, check out the new ministudios by Tascam. Check out everyone else. Then let cool heads prevail.

TASCAM

dbx is a trademark of dbx, Inc. © 1987 TEAC Corporation of America, 7733 Telegraph Road, Montebello, CA 90640. 213/726-0303.

ADVERTISER INDEX

Allparts	16
Atlanta Institute of Music	96
Attack Productions	102
Audio Glassic	9
Axsak	96
BBE Sound Inc.	13
CB Labs	17
Carvin Corporation	61, 115
Class Axe	83
Crate	3
DOD Electronics	67
Dean Markley	86
Dick Grove School of Music	14
Digitech	65
EMG Pickups	60
Electro Voice	5
Ernie Ball	57
Fender Musical Instruments	135, 137, 139
Fernandes Guitars	6
Five-Star Music	118
Fostex Corporation	10, 11
Fretboard Dynamics	99
G&L Music Sales	1
GHS Strings	117
GVM Publishing	103
Gibson Strings and Accessories	8
GUITAR Back Issues	136
Guitar Center of Minneapolis	43
GUITAR Classics	133
Guitar Empire	111
Guitar Summer Workshop	103
GUITAR T-Shirts	138
GUITAR Trax	141
Guitar Works	140
Hal Leonard Publishing	98
Hohner Inc.	125
Hot Licks Production Tapes	27
Ibanez	75
J. D'Addario & Company Inc.	129
Jasmine	79
KMD Amps	85
Kaman Musical Strings	4
Kitty Hawk Amplifiers	64
Kramer Music Products	C3
LP Music Group	64
Mail Box Music	101
Mandolin Brothers	103
Maniac Music	96
Martin Guitars	142
Maxima Strings	82
Mechanics of Metal	96
Metal Runs	111
Midco	128
Musician's Institute	20, 68
Nady Systems	81
Octave Apart Music	103
PMI	96
Recording Workshop	111
Rexor Wireless System	128
Rock Express	126
Rock Performance Music	22, 23
Roland Corporation	63
Rotosound	128
S.I.T. Strings	21
Samson Products Corporation	C4
Select Pickups	103
Shrapnel Records	C2
Silver Eagle Designs	25
Sonic	122
Super Chops	116
Thomas Cooper Ent.	43
Thoroughbred Music	111
Tom Mitchell	100
Tubeworks	66
Ultrasonic	7
Victor Litz Music Center	100
Warmoth Guitars	102
Warner Brothers Publications	84
Washburn	15
Westone Guitars	62
Workshop Records	118
Yamaha Music Corporation	119

"During our Lonesome Jubilee tour, I tried Martin Stinger strings one night.

I stayed with them for the rest of the tour. Great lows and brightness that last for more than a gig or two. Check 'em out."

Toby Myers

Toby Myers
John Cougar Mellencamp Band

THE MARTIN GUITAR COMPANY
Nazareth, Pa. 18064

© 1988 The Martin Guitar Company

KRAMER
Earthly limitations disappear.
Mountains move. Architecture is redefined.
Presenting the NightSwan™... created by Vivian Campbell and Buddy Blaze for Kramer Guitars. Embrace the ultra-slim #1 locking nut and wander the contours of the special radius ebony fretboard. A 24¾-inch scale-length and 12% reduction in body mass put freedom in your hands.
That's only what it feels like. The NightSwan™... a discovery in flight.
The NightSwan™ features the new Seymour Duncan™ Full Shred pickup and "Original" Floyd Rose™ Tremolo System.
Kramer Music Products, Inc. 685 Neptune Blvd., Neptune, NJ
(201) 922-8600 Fax (201) 775-1592
Photo by Glen LaFerman
Vivian Campbell Music, Inc./Kramer Music 1988

THE NEXT STAGE IN WIRELESS

Stage 22:
True Diversity Wireless With dbx*
At A Price That Won't Hold You Back

Stage 22 is the first affordable *no compromise* true diversity wireless system for musical performance and sound reinforcement.

Samson True Diversity technology with built-in dbx Noise Reduction yields superb high-fidelity wireless sound in every application.

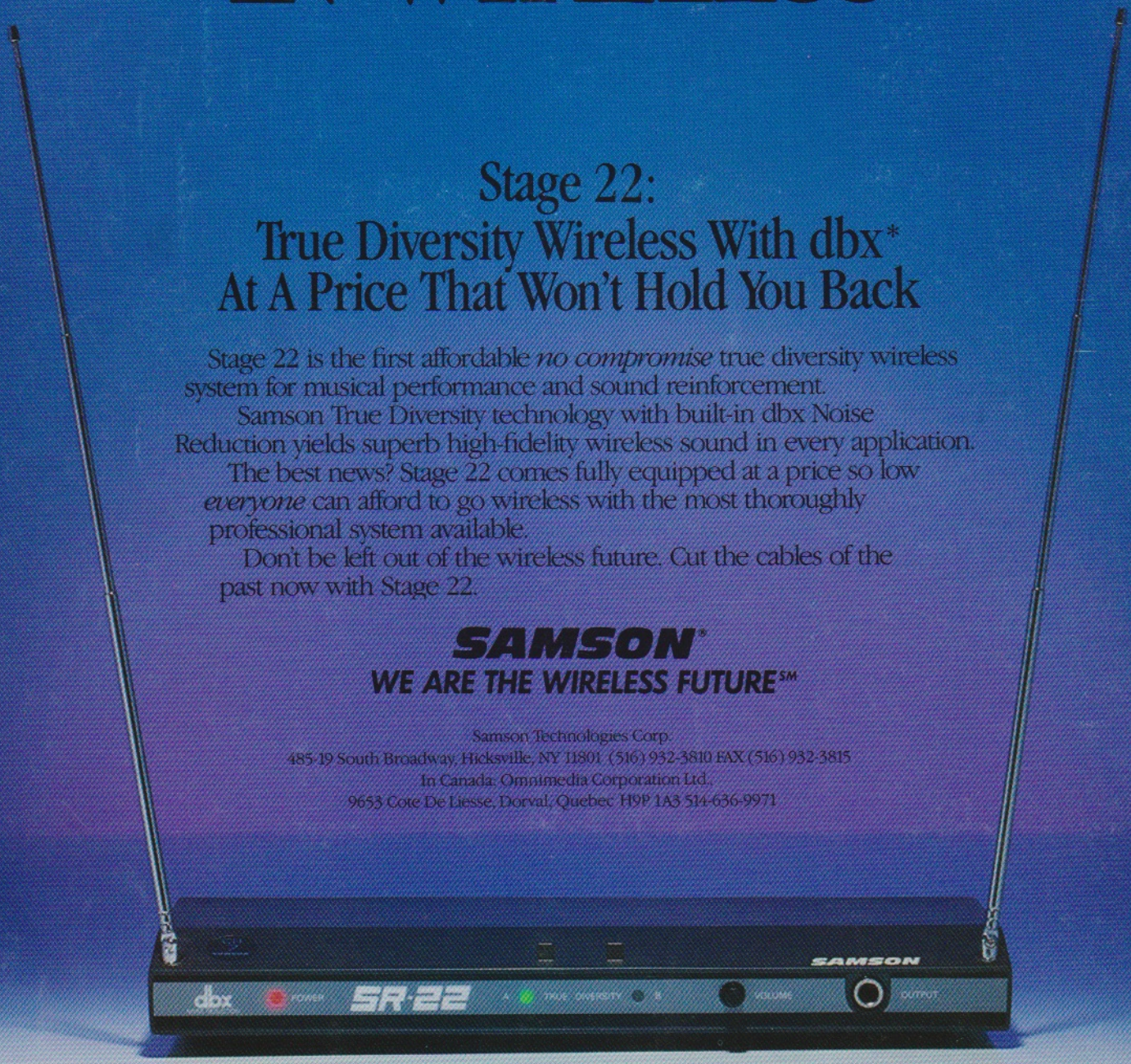
The best news? Stage 22 comes fully equipped at a price so low *everyone* can afford to go wireless with the most thoroughly professional system available.

Don't be left out of the wireless future. Cut the cables of the past now with Stage 22.

SAMSON®

WE ARE THE WIRELESS FUTURE℠

Samson Technologies Corp.
485-19 South Broadway, Hicksville, NY 11801 (516) 932-3810 FAX (516) 932-3815
In Canada: Omnimedia Corporation Ltd.,
9653 Cote De Liesse, Dorval, Quebec H9P 1A3 514-636-9971



Stage 22 is available with the Electro-Voice N/Dym 757 microphone sold exclusively in wireless by Samson.

*dbx is a registered trademark of BSR North America © 1988 Samson Technologies Corp.